

IN THIS ISSUE: { MUSIC AN ASSET TO THE BUSINESS MAN—By AMBROSE WYRICK
THE DEVELOPMENT OF SYNAGOGAL MUSIC—By CANTOR JACOB SCHWARTZ

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FAUST, AFTER TWENTY YEARS' SLEEP, FAILS TO ENTHUSE AT LA SCALA

Revival of *Madame Butterfly* After Twenty-One Years' Sleep Delights—Monument to Puccini—Opera at the Carcano

MILAN—At La Scala, the week ending November 22, there was given on November 17 the first performance of Wolf-Ferrari's *I Quattro Rusteghi* and, on November 20, the first performance of *Il Trovatore*. In *I Quattro Rusteghi*, Anna Sassone-Soster sang and interpreted the role of Lucietta charmingly; her voice is pleasing and her method good. Guerrina Fabbri, an excellent artist, in the role of Margari left nothing to be desired. Bianca Lenci was good as Marina. Maria Labia made much of her comedy role and looked charming and elegant. Gina Pedroni played her limited role well. Azzolini made an especially fine Lunardo both vocally and artistically. The balance of the cast was adequate. Maestro Panizza gave an interesting reading of this tuneful and melodious opera buffa, which is sung in Venetian dialect. The large audience enjoyed both comedy and music, and showed its appreciation by hearty applause. There were many curtain calls after each act. La Scala built a small over-stage for this production, but the house is so large that it loses much of the effect, which in a smaller house stands out. The scenery and costumes were delightful.

In the cast of *Il Trovatore* were Benvenuto Franci who made his first appearance of the season as the Count. He repeated his success of last season and was warmly welcomed by the large audience. Pertile's interpretation of Manrico is a splendid one though vocally he lacks much in the strong dramatic points. Maria Carena as Leonora again showed lack of strength vocally for the dramatic points of this opera. These dramatic Verdi roles seem much too heavy for her; however, she sings with much intelligence and interprets the role artistically. Fanny Anitua as Azucena repeated her success of last season, as did also Autori as Ferrando. The balance of the cast was competent. Toscanini gave a superb reading of this ever popular old opera. It is a great privilege for La Scala patrons to hear such an interpretation. Verdi himself would be proud of it. Scenery and costumes were well harmonized and effective. The work of the chorus was admirable, and the artists received many curtain calls, in which Maestro Toscanini shared.

NEW SEASON AT THE CARCANO

The first part of the fall season at the Teatro Carcano finished on November 22. It has been a distinct success, both artistically and financially. A new management was scheduled to open November 25 to continue for four months. The opening opera was *Il Trovatore*, with tenor Marletta, one of Milan's favorite Manricos. The musical director of this new season is Maestro Manlio Marcantoni.

A SCOTCH OPERA

Aleck Maclean, well known Scotch composer and conductor, with Mrs. Maclean, is spending some time in Milan with a view of finding an opportunity to produce a new opera by him, just finished. The name will be *Filippo il Gobbo di Cremona* (Philip, the Hunchback of Cremona). They are also attending all the performances at La Scala while here.

POUSHNOFF'S RETURN ENGAGEMENT

Leff Poushnoff, talented Russian pianist, who made a sensational success at his concert given at the Verdi Conservatory, November 10, after a successful brief tour of Rome, Modena and Genoa, played a return engagement at the same Conservatory, November 22, in benefit of the Infanta Anti Tubercular Society. His program was again well selected and admirably played.

FAUST AFTER TWENTY YEARS

At La Scala on November 25 there was the first performance of *Faust*; on November 29, there was a memorial performance of Puccini's *Madame Butterfly*. In the cast of *Faust* were Marcel Journet as Mephisto, Antonio Trantoul as Faust, Yvonna Gall as Marguerite, Luisa Bertana as Siebel, Enrico Molinari as Valentine, and Ida Mannarini as Martha; Toscanini conducted. Trantoul (new for La Scala), the Faust, has a dramatic voice of beautiful quality, one of the finest at La Scala in recent years, which he uses with knowledge. His personality is pleasing. Yvonne Gall, formerly with the Chicago Opera and well known in America, made a charming and interesting Marguerite.

The opera was given in its entirety, four acts and eight scenes, including the interior of Marguerite's home after the garden scene. Toscanini conducted as always with rare artistry. This opera has not been given at La Scala for twenty years. The attendance was smaller than is usual for first performances, and not over enthusiastic. Only a few curtain calls were given to the artists and maestro at the end of each act. The scenery and costumes were magnificent, and the opera was excellently staged.

There was a more-than-capacity audience for the memorial performance in honor of Puccini. Thousands were turned

away in spite of the exorbitant prices for the occasion. In the cast were Rosetta Pampanini as Cio-Cio-San, Piero Menescaldi as Pinkerton, Bruna Castagna as Suzuki, Salvatore Persichetti as the Consul, Giuseppe Nessi as Goro, Eugenio Sdanowsky as Zio Bonzo, Gina Pedroni as Kate Pinkerton, and Aristide Baracchi as Yamadori. Toscanini conducted. Rosetta Pampanini (new for La Scala), in the role of Cio-Cio-San, displayed talent; her voice is pleasant but light for this difficult role and she showed signs of fatigue at the close of the first act duet with Pinkerton. Her second and third acts were weak for a house of the size and standard of La Scala. She is a very young artist, singing this role for the first time, and was probably over nervous with such a responsibility. She was well received by the

RUSSIA IS FLOODED WITH FOREIGN ARTISTS AFTER MANY YEARS OF ISOLATION

Opera Adopts Conservative Policy—A Conductorless Orchestra—American Music Wanted, Particularly Modern Works

Moscow.—It is characteristic of Russia's musical life that after a long and complete artistic isolation from Europe there is at present a superfluity of foreign performers within our borders. The international artist is no longer afraid of a journey to Soviet Russia; he finds it, rather, an interesting experience. The result is that the foreigner is in the majority and the Russian artist, so successful outside of Russia, feels somewhat neglected at home. Conductors have perhaps the greatest cause for complaint, for those who are to conduct our orchestras this season include Weingartner, Klemperer, Kleiber and Monteux.

Among the foreign instrumentalists a new French pianist, Gil Marchex, made his initial bow in Russia, as the first Frenchman to appear publicly in the Soviet state. He introduced some interesting works of the modern Spanish school (Granados, de Falla), as yet unknown here. An artist-pair that has become almost indigenous in Russia, Szigeti and Egon Petri, has established a new record for the number of concerts given in Moscow, Leningrad, and the cities of the Ukraine. Szigeti conquered the hearts of musicians by his performance of Prokofiev's violin concerto, which may sincerely be characterized as the best violin work from a Russian pen.

Even our own Russian artists occasionally come back to us as foreigners, and Leo Sirota, who introduced his one-time countrymen to the piano version of *Petrouchka*, did so as a "Viennese pianist." Another Viennese Moriz Rosenthal, is expected to visit us for the first time since the war. In any case we shall have no dearth of virtuosos this season.

OPERA'S CONSERVATIVE POLICY

The opera season, on the other hand, is rather dull. One big organization controls Moscow operatic affairs at present, namely the Academic Opera, which maintains two theaters, the Grand Opera and the Experimental Opera. The Grand Opera, which celebrated its centenary last year is not very amenable to modern ideas. Except for a few accidental detours (such as Strauss' *Salome* and Schreker's *Der ferne Klang*, which is to be produced in the spring), it keeps to the route marked out by the taste of about 1880 A.D.

Really novel features were offered only by the Musical Studio of the Moscow Art Theater of Nemirovitch-Danchenko, now in America. Another operatic studio of the Moscow Art Theater, under Stanislavsky's personal direction, is preparing some public performances which are awaited with keenest interest by the local scribes.

THE CONDUCTORLESS ORCHESTRA

An interesting institution, which is gradually becoming an essential factor in Moscow's musical life, is the New Symphonic Ensemble, "Persimfans," the conductorless orchestra founded in 1920. Its one hundred members manage to study an orchestral score in the manner of a piece of chamber music, and to agree in numerous rehearsals about every detail of the performance, as colleagues with equal rights. To see this huge orchestra without a leader is a queer, almost fearsome sight. One is full of misgivings until one hears the most difficult orchestral scores—Till Eulenspiegel, The Sorcerer's Apprentice, the symphonies of Scriabin—without a flaw, though perhaps a little tame in effect. At its most recent concert

(Continued on page 27)

"Chicago, Musical Center," Says Herbert Witherspoon

Herbert Witherspoon, president of the Chicago Musical College, in a private interview with Mayor Dever of Chicago, expressed the view that Chicago is the key to art in the United States. The interview took place at the City Hall in that city on December 17. Mr. Witherspoon informed the Mayor that he believed that the real American expression in music will be developed in the Middle West because it is the most American part of the country and the most American city in the U. S. A. Mr. Witherspoon bases his belief upon past accomplishments in the Windy City and the real love of the people for the best in education and life.

Carl D. Kinsey, business manager of the Chicago Musical College, endorsed in every way the statement of the president of the school. Mayor Dever was elated to hear the former New Yorker express such views, which coincide with his own. Though the interview was of an unofficial nature, it will go far towards helping the plans of Mayor William E. Dever in bringing music to an apex, his plans in making Chicago a music center in quality of production and quantity of listeners.



LUEELLA MELIUS,

American soprano, who has just jumped into fame overnight with the Chicago Civic Opera Company, as Gilda in *Rigoletto*. Mme. Melius has been abroad for the last few years, at first for study with that famous master, the late Jean de Reszke, and after that winning success for herself in the leading foreign opera houses, including the Opéra, Paris. Mme. Melius' instantaneous success in Chicago brought her a host of concert engagements, which, with her operatic appearances, will keep her extremely busy this entire season.

audience and much applauded after the *Un Bel Di*. Menescaldi made an interesting Pinkerton and Persichetti made a dignified Consul. Bruna Castagna, the Suzuki, sang and interpreted the role well. The remainder of the cast were competent. Toscanini's reading of the score was a joy, impressive and touching. The new costumes by Caramba were beautiful in texture and coloring. The new scenery by Marchioro and Stroppa was effective. The audience was composed of all Milan's aristocracy and devotees of the late lamented composer. They received the opera with much warmth and loudly applauded the artists and maestro, calling them again and again to the footlights.

THE FIRST BUTTERFLY FAILURE

This was only the second performance of *Madame Butterfly* given at La Scala. The first was twenty-one years ago, with Rosina Storchio as Cio-Cio-San, Zenatello as Pinkerton and Giuseppe De Lucca as the Consul. Conducted by the late Maestro Cleofonte Campanini, during the regime of Giulio Gatti-Casazza, it was a dismal failure. After that performance Gatti-Casazza and Ricordi, the publisher, decided to retire the score. A few months later the score was retouched, and the opera divided into three acts, instead of two. A performance was given at the Grand Teatro di Brescia, and was received with great enthusiasm. Its success was then assured and it passed from there to the Comunale di Bologna and thence all over the world. Today it has become one of the most favored of the Puccini operas.

MONUMENT TO PUCCINI

On November 29, in commemoration of the first anniversary of the death of the great composer, Giacomo Puccini, a life-size bronze figure of him was unveiled in

(Continued on page 26)

MUSIC AN ASSET TO THE BUSINESS MAN

By Ambrose Wyrick

In the following article I lay no claim to literary genius nor do I boast of journalistic ability. Rene Devries, the Chicago and Western representative and associate editor of the *MUSICAL COURIER*, has asked me to write my personal views concerning a better promotion of the interests of music with the view of bringing commercial men and the musical people into a closer cooperation and better understanding of each other.

From my observation in this and other countries, I believe we are using less than twenty-five per cent. of the power of music, leaving seventy-five per cent. of our musical resources untouched. It is reasonable to believe that no manufacturer would continue operation for any great length of time after he discovered a loss of seventy-five per cent of his power of production without a sweeping investigation to determine the cause and some effort to overcome it. It seems that a great majority of the populace, especially the men, are unaware of the tremendous possibilities in the use of music. In the past it has been almost a universal practice to regard music as only a light form of entertainment, or in the nature of a luxurious pastime with which to while away the evening hours. That many men high in the business world have this conception is evidenced by the fact that it is not uncommon for a considerable number of them to retire to the smoking room and discuss politics, sports or business during an artistic performance, never once considering that some of the great truths of history and literature are expounded in song and melody, the greatest medium of expression that man has ever discovered.

Music knows no race, no creed, no color and no country. It is the one language that is truly universal. It carries the message for which it is employed to the educated and uneducated alike. Its melody and rhythm carry it swiftly and surely to the heart of its hearer, whether he be civilized or savage; it soothes the raving of the wild beast and has been known to effect a complete cure to an unbalanced mind. While the essence of music is mental it has a decided power over the physical, making marching easy and dancing possible. Without music neither would be practical nor graceful, and the popularity of both would be lost forever.

The great power that motherhood exerts over us throughout our lives was securely instilled in us when we were babes at our mother's knee, when she sang her way into our heart with a lullaby; and this message of love and understanding we have carried with us through the years. When we come to the end of our sojourning on this earth that same love that mother sang into our heart will go with us and help us through the valley that so many people call death.

So it is with other impressions made upon us through the medium of music. The spoken word is very powerful, but when amplified with melody its power is increased manifold. I would liken the spoken word to a nail, and melody to the hammer that drives it home.

The power of music has been used in many ways for the advancement of our civilization in the past, but rarely with a thorough understanding of its proper use. Too often it is used as a diversion rather than for the purpose of building up and cementing together the general theme. A good illustration of the improper use of music came to my attention a few years ago when attending a large mass-meeting to determine if we should or should not recognize Mexico. Theodore Roosevelt was the speaker and I believe he was very capable to handle the question. Preceding his talk, however, the committee thought it would get the audience in the proper spirit for his message by a number or two from a quartet of singers. Much to my surprise, instead of singing songs which would have a tendency to create a spirit of brotherly love and fellowship, the quartet sang Nearer My God to Thee and The Living God, neither song having any direct bearing on the purpose of the meeting. Though both are beautiful songs, and in their place would be powerful and persuasive, something pertaining to fellowship and goodwill would have been more in keeping for that particular occasion.

SOME DIRECT RESULTS OF THE POWER OF MUSIC

The lilt of a song, hummed, sung or whistled, has carried many a man through the most terrifying danger, and many a boy or man has traveled a lonely road at night forgetting the oppressions of the darkness while humming or whistling a melody, thereby showing music to be a power for the building of courage in the heart of man.

Had it not been for the bands, the singing and other features of entertainment through the medium of music to our soldiers during their encampments of the last war, there would have been almost wholesale desertions from the army. Here music proved to be a unifying and solidifying influence that held the forces of young manhood together for a great purpose.

Ask any U. S. Army officer his experience of trying to put a regiment of soldiers through their drills and past a reviewing stand without the aid of music. The steady beat of the drums and the swinging rhythm of the brasses make the step elastic, and quicken the spirit of the soldier filling him with a desire to win over his competitors. Even the clumsy man becomes graceful under the influence of rhythm and melody. Rhythm is the foundation of life. If the earth should lose its rhythmic whirl it would separate into millions of pieces. The study of music is the most direct study of rhythm, for without rhythm there can be no music.

BUSINESS MEN SHOULD STUDY MUSIC

There is one angle of music that seems to be almost entirely overlooked. A man whose business is dependent on the economical conditions of the country and the world, who makes a careful study of the commercial reports and the market conditions every morning, should add music to his list of studies. He should know what is the prevailing mood of the songs and instrumental numbers of the day. Are the predominant numbers a noisy, in-harmonious jumble of discords of a listless and careless nature, or are they the smooth flowing melodies of peace with an air of comfort and security? Music throughout history has been a correct barometer of the conditions dominating the human soul,

because music emanates from the soul and appeals to the soul. If our country today was one hundred per cent. happy and contented it would be very difficult to find a buyer for the ordinary jazz song. As the country gradually returns to normalcy you will find the ballad type of music returning to prominence.

History also shows that, from the beginning, music has been the first to indicate the changing mood of the people, and because of a lack of knowledge of the message of music, people have listened and not heard the story it told. We all know something of the conditions in Russia today and in what better way could the restlessness and almost forsaken hope of that great people be expressed than through the modern music of the native Russian composer. If music is an expression of the inner thought and the soul life of a commonwealth—and a study of it will prove it to be so—then again I repeat "Business Men Should Study Music."

MUSIC A REAL PROFESSION

I would that I might throw the full weight of my belief into my argument that music is as necessary to us as the food we eat and the water we drink, that it is a something without which we cannot get along, for then I would be able to win for it the recognition it deserves, the united support of the business world in general. It would be accepted on the basis as the profession of law or medicine; and it would be accorded the same consideration in the matter of pay for a service rendered. The argument is often raised that doctors, lawyers and business managers will appear before clubs and organizations for the purpose of publicity. That is true; but they are not giving away the service they have to sell. These men are not giving their professional services free of charge. They are simply making the acquaintance of the club members so that when they are in need of the speaker's particular services they will know where to get them. However, it is different with the musician. When the singer or instrumentalist goes before an organization he is not asked to speak about his business and tell them the value of having his records in their home, enabling him to save his particular wares to sell them later. No; they ask him to reach upon his shelf and hand out to the gathering the only thing he has to sell, his music—not only without profit but also without a penny on his original investment, and yet his supply has cost him as much or more than the wares of the manufacturer or the knowledge of the other professions mentioned.

Let's put the golden rule into effect and co-operate one with the other. Let's patronize one another. I make a plea to the business men to learn more about music and the musicians. If they do, they will learn that music is a man's profession and worthy of their patronage. They will learn to recognize it as such and to lend their support and interest to the operas, concerts and recitals that are held in their city or community, not alone for their edification but also to satisfy that longing for something they have never been able to explain or find; and also to encourage and promote a pro-

fession that embodies art, science, literature, geographical and historical facts, as well as a great commercial enterprise, with unlimited commercial possibilities.

Annual Rome Academy Prize Competition Announced

The American Academy in Rome has announced its sixth annual competition for a fellowship in musical composition, to be known this year as the Horatio Parker Fellowship. Candidates must file with the secretary of the academy not later than April first two compositions, one either for orchestra alone or in combination with a solo instrument, and one for string quartet or for some ensemble combination, such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata-form or free modifications of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,000 a year for three years with an additional annual allowance of \$1,000 for traveling expenses in visiting the leading musical centers of Europe. The winner will have the privilege of studio and residence at the academy without charge, and opportunity for six months' travel each year. A circular of detailed information and the necessary application blank, address Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

Box for Hutcheson Recital, \$99

That the laborer is worthy of his hire, all bricklayers and plumbers know, and it would not shock the public greatly to be asked to pay \$16.50 a ticket to see one lay a brick or plumb a pipe.

Things are different in the music world. Up to not long ago, the regular price for a box seat to hear a mere musician has been \$3.30. However, at the recent Hutcheson recital in Carnegie Hall, a lower-tier box seating six, was quoted at \$99. The authenticity of this quotation is recorded in the police blotter, for the young ticket speculator had confessed to having stolen the tickets and to the naive belief that the \$16.50 (the price of the box) printed on each of the six bits of pasteboard was the price for each seat.

Dr. Carl Announces Christmas Music

Special services will be given under the direction of Dr. William Crane Carl at the First Presbyterian Church on Thursday, December 24, and on Sunday, December 27. The oratorio to be given on the twenty-fourth will be The Messiah, and on the twenty-seventh the Christmas Oratorio of Saint-Saëns will be heard. The soloists will be Olive Marshall, Amy Ellerman, Earnest Davis and Edgar Schofield. The choruses will be sung by the Motet Choir, and accompaniments played by Dr. Carl, who also directs.

A NEW STRING QUARTET AT CURTIS INSTITUTE

A new string quartet composed of artists of distinction is making its first appearance this season. The quartet is sponsored by The Curtis Institute of Music of Philadelphia and is called The Curtis Quartet. The first violin is Carl Flesch, head of the violin department; the second violin, Emanuel Zetlin, one of Mr. Flesch's assistants; the viola, Louis Bailly, professor of viola; and the cellist, Felix Salmond, professor of cello.

The idea which Mrs. Bok, who is president of The Curtis Institute, had in forming this quartet was that, having such remarkable artists in the faculty of the Institute, the opportunity of making an important contribution to chamber music in the United States was not to be lost. The artists fell in with the idea with great enthusiasm, and they look upon the quartet as one of the most interesting parts of their duties.

It is not to be expected that the quartet will travel far or give many concerts, as the duties of its members at The Curtis Institute are too exacting to admit of much touring. As a matter of fact, the plans for 1925-1926 call for three public concerts in addition to the private concerts which will be given by The Curtis Institute of Music for the benefit of its students. A concert will be given on February 18 in the Foyer of the Academy of Music, Philadelphia. On Thursday evening, February 25, the quartet will make its debut and only appearance of the season in Town Hall, New York City. Arrangements are being made now for the appearance of the quartet in Washington under distinguished auspices. It is possible that in another year a few more concerts may be given by the quartet, but in any event, their number must be strictly limited.



(Lower row) Carl Flesch, first violin (Kubey-Rembrandt photo); Felix Salmond, cellist; (upper row) Emanuel Zetlin, second violin (Kubey-Rembrandt photo); Louis Bailly, viola.

CECIL ARDEN RADIATES OPTIMISM

Cecil Arden radiates the spirit of optimism. Now, optimism is a good thing if it is the result of genuine observation, not merely the thing dreams are made of.

Every artist begins life with dreams. Without the dreams, the long and arduous preparation for the artistic career would be an impossibility. The embryo artist must have imagination enough to picture himself or herself out on the stage behind the footlights, doing great things and being properly appreciated for the doing of them and adequately applauded.

But dreams are not only legitimate but essential. Yet nobody takes those dreams too seriously. They are super-optimistic, and they mean nothing because they have never faced actualities.

But Miss Arden has faced the actualities. And she has had the education, the intelligence, the training, to face them with eyes wide open and to react to them with truth and force.

In the course of a friendly conversation with the writer a few weeks ago she expressed it in a few words: "There was a time," she said, "when the American artist was made to feel that there was no place for him in America. It was like offering something for sale for which there was no market—something nobody really wanted, something nobody ever really thought about one way or another."

"Few people realize how completely things have changed. Today the American artist is grouped by some people along with all other artists, standing simply on their merit. By other people the American artist will be grouped in a class by himself because he is American and because it raises these people to see an American succeed."

"There is no doubt still another class, growing smaller and smaller all the time, which thinks only of sensation, newness, novelty. The latest artistic arrival, whether native or foreign, but, of course, mostly foreign—the person whose name is still front-page news to the newspapers—is the only thing this class thinks about at all."

"But when 'our boy,' or 'our girl,' goes to the great city and does things that probably no single son or daughter of 'our town' has ever done before, of course they are welcomed back home with delight, and not only back home but everywhere where there are Americans who feel that they are all part of the one big American family and have pride in them. But this delightful, lovable, prejudice does not cover up their deficiencies, if they have any glaring ones, as artists. On the contrary. The more 'home folks' they are the more severely they are judged."

"It would be a great pity if American sympathy for the American artist ever reached the point of prejudice which would serve as a cloak for bad art. This 'hurray' attitude is always harmful, never constructive. The public must never be misled by propaganda into applauding anything and everything American. You know how it was in the old days, and how it still is to some small extent—the titled foreigner was welcomed with open arms by people who were absolutely hypnotized by the title; the foreign artist was welcomed simply because he was foreign; people would rush to hear the latest sensational arrival, only, often enough, to go away disgusted at having been 'stung,' yet always ready to go back and get 'stung' again."

"These things are, to me, quite inexplicable. I have never been able to understand them. We are such common-sense people as a rule, and yet we constantly have this tendency to fool ourselves. Our trouble has been that we artists have been practically condemned to confine our musical expression

to foreign works. Of course, I understand that an artist must be prepared to interpret anything, and artists have never confined their efforts solely to the literature of their own country. Music, in this way, is universal.

"American audiences, especially away from centers of international culture like New York, are beginning to realize this. They have been delighted, these audiences, all these years, to be drawn out of themselves by utterly foreign,



CECIL ARDEN.

exotic, art; now they want art that is a part of themselves. It seems to me the inevitable result of education in art and familiarity with art.

"Music is never 'foreign,' even when it is 'exotic.' The idiom may be that of some foreign land, but the emotions are sure to be more or less similar to our own, since the emotional field is limited in size and scope, and all humanity feels alike about certain elemental things that make up the chief basis of musical expression. Only, it is the way these emotions are expressed. The crooning of an Indian mother is not the crooning of the White American Anglo-Saxon mother, and to that White American Anglo-Saxon mother the crooning of the Indian seems—just Indian: quaint, picturesque, curious, attractive, appealing, but not in any way to be felt as a matter of self-expression for civilized, cultured mothers. You see what I mean? The folk-song of the Russian peasant could never be supposed to appeal as a mode of self-expression for the American farmer, nor could jazz, I suppose, ever be expected to express America except in our pleasure mood, when we are out to have a good time. It does not touch the serious depth of our natures."

"It is really very largely a matter of the American people

becoming accustomed to art as self-expression. At present art is, to us—at least to the large majority—something that has no real place in our lives. Except, perhaps, for the singing of a few hymns on Sunday, many Americans never indulge in art at all. And if you suggested to them that the singing of hymns was associated with art they would resent the implication, as if you were getting church services mixed up with Greenwich Village studio festivities."

"Is this an exaggeration? I do not think it is. I really believe that art—I mean high art—is never, in the average American mind, realized to be a natural, normal mode of self-expression, perfectly familiar to them all on Sunday in church. And obviously the reason is that the hymns really are the sort of music that expresses the American mind, while the art-songs, and other musical things that we get at concerts and the opera, express some foreign mind but not the American mind."

"And isn't it a wonderful thing to be growing up with the country? We are all just musical pioneers, and the success of what we are working for is so evident, every day so much more evident, that we have nothing to do but sit back and watch it come—and be happy."

DENVER, COL.

DENVER, COL.—Music-lovers who attended the Lhevinne-Sedano concert at the Auditorium, November 13, heard some beautiful playing. Lhevinne is not a stranger here but he has never played in more perfect form than on this occasion. He unites poetical insight and beauty of touch with a singular perfection of technic. Carlos Sedano, violinist, made an excellent impression. A facile technic and pure, flowing, tone were outstanding qualities, and he chose numbers which showed off his brilliant technical achievements. He, as well as Mr. Lhevinne, was obliged to add numerous encores. It was a Slack concert.

SOUSA AND BAND

Two enormous audiences on Thanksgiving afternoon and evening filled the Auditorium to hear the perennial favorite, John Philip Sousa and his excellent Band. The program, comprehensive as usual, satisfied all tastes and many encores were demanded. Marjorie Moody, soprano, made a success all her own in her solos. Her beautiful, well-trained voice showed to especial advantage in the Shadow Song from Dinorah, its limpid flexibility vying with the flute in purity. The concerts were presented by the American Legion with A. M. Oberfelder acting as local manager.

LOCAL NEWS

Iliff Garrison, American pianist, gave a second Denver recital, November 22, and deepened the splendid impression made by his concert of a few weeks ago. He is an artist of genuine achievement and gave a masterly and individual performance of an excellent program.

An interesting demonstration-recital of the effective piano work done by the twenty-five junior pupils of Corinne M. Bourk took place November 21, at Knight-Campbell Hall.

November was an active month at the Denver Conservatory of Music, Paul Clarke Stauffer, president. Besides the regular Saturday noonday recitals by students, two excellent programs were given: one by George Henry Douglas, concert pianist, who was presented by Delta Chi Sigma; the other, a recital by Eugenia Steele, a pianist who possesses many qualifications which go to make an artist. J. T.

PREMIERE OF DE FALLA'S EL RETABLO DE MAESE PEDRO

BY LEAGUE OF COMPOSERS CREATES WIDE INTEREST

El Retablo de Maese Pedro, the work which is regarded by many musicians as the most characteristic of Manuel de Falla's best qualities, and one which most represents him as a Spaniard, when given its American premiere by the League of Composers this month will introduce him to this country as a composer for the stage. Though his orchestral works have been played quite widely, and also adaptations from his operas, this unique composition, which he himself terms "an episode from Cervantes' Don Quixote with scenic and musical adaptation," will be the first of several stage productions of which he is the author that will shortly be heard here. Some time during the spring

the Metropolitan Opera Company will produce La Vida Breve, an earlier work, and one for large orchestra and cast.

El Retablo, which will be given at Town Hall on December 29 with Willem Mengelberg conducting and Wanda Landowska at the harpsichord, is in itself a unique work, and it will be heard that night in an extraordinary setting. It will be represented entirely by marionettes, and will be a puppet show within a puppet show. Even a more remarkable feature than this will be the visible presence of the manipulators of the marionettes that move in the foreground. These will be four black-masked figures standing in the balcony that encircles the stage, who are made part of the entire stage design, which is the creation of Remo Bufano, noted marionette artist.

The story is of that adventure in Don Quixote's travels when, arriving at an inn, he sees a puppet show which so excites him that he finally rises to take part in the battle,

and slays villains, heroine, and all protagonists in his wild enthusiasm.

The singers will not appear on the stage, their roles being represented by the life-sized marionettes who impersonate Don Quixote, Sancho Panza, Peter the puppet master, and the Apprentice Boy.

Even before Cervantes the theme was an old one, a human being lost in the enchanted world of wax figures, Pygmalion worshipping Galatea. In this presentation the situation will be reversed with a peculiar twentieth century twist, for the human being, the observer, is himself portrayed as an inanimate mechanical figure.



Henri Manuel photo

WILLEM MENGELBERG,
who will conduct El Retablo.

THE MARIONETTES IN EL RETABLO.

MANUEL DE FALLA,
composer of El Retablo.

THE DEVELOPMENT OF SYNAGOGAL MUSIC

By Cantor Jacob Schwartz

Director, Institute of Hazanuth

What is the origin of the synagogal or liturgical music of the Jews? The answer to this question is important not only because it is an interesting chapter in the cultural history of an ancient people, but also because upon the answer there depends the future development of religious music in the synagogue.

If there is any people which has, by means of tradition, preserved its music and has jealously guarded it as one of its highly prized treasures, it is the Jewish people. And it is to tradition, therefore, that we must look in order to discover the roots of the liturgical music of the Hebrews. That the ritual chant could be preserved by tradition alone seems to argue forcibly for the fact that its origin is to be found in the Temple of Zion.

Investigators in this field have by their thoroughgoing scholarship and sympathetic appreciation, accomplished a great deal in the matter of bringing to light many new matters. Naumborg of Paris and Weintraub of Koenigsberg stand out as pioneers in this work, although one may not agree with their conclusions that the ritual chant is derived from the Ambrosian and Gregorian church modes.

It is well, at this point, to draw a sharp line of distinction between two terms that are frequently used interchangeably but which designate two radically different things. Traditional melodies are those which, by the very modern form in which they are cast, betray the fact that they are of comparatively late origin. Although they have received wide acceptance at the hands of the Jews and their widespread use might seem to justify the inference that they are the product of a long period of development, nevertheless it may be said with certainty that their origin can be traced to Germany during the first half of the last century. Ritual chant, on the other hand, is used to describe those intonations of the liturgy which differ radically from our modern ideas of music and by their varying intervals are markedly in a class by themselves. It must not be imagined, however, that the ritual chant lacks a distinctive musical mode. It has a mode, but one that is native to itself.

That the ritual chant had its origin in the Temple in Jerusalem is to be inferred from its universal prevalence among the Jews. In this it differs from the traditional melody which is in use in Germany and in those countries to which the tide of immigration has brought German Jews. The chant had only one medium of preservation, viz., tradition, and in spite of all the mutations in the vicissitudes of the Jewish people its basic tonal qualities have remained unchanged. Such a condition can be explained only on one hypothesis, that the ritual chant used in all countries where Jews live, in spite of all the minor differences which now obscure it, had its origin in the Temple. Although a number of the melodies have undergone a metamorphosis, the basic pattern remains the same and is discernible.

Some have attempted to trace the chant back to the church. This is a highly improbable explanation after a survey of the history of the period in which the music of the church became fixed. In the fourth century a musical system was begun by Ambrosius, Bishop of Milan, and his work was continued after him. The schism which had existed for some time between Christians and Jews was widened, because the Christians, aided by the Emperor Constantine, had attained great power and were thus in a position to vent their anger on those whom they considered their enemies. The famous Bishop of Milan, who sought in every way to keep Jews and Christians apart, was surely the last person who might have been expected to use, or to allow the use of Jewish music as a model for that of the church. He therefore founded his musical system on that of the ancient Greeks. The music of the Jews was based on the laws of Hebrew poetry as opposed to Attic and Latin poetry. It is undeniable that in many countries where Jews lived unmolested in the midst of a foreign people, they absorbed and adopted as their own some of the melodies of those whose general culture they assimilated. But it is highly improbable that they adopted in their houses of worship the melodies of those who were their oppressors and between whom and themselves a clear line of demarcation was preserved.

Why did not the Spanish Jews have the same ritual chant, if it had its origin in Jerusalem? How does it happen that they who lived in Spain were uninfluenced by the ritual chant, if the Zionist origin be the true one? The answer to these questions lies in the fact that the Jews in Spain enjoyed a greater measure of freedom than their co-religionists in other parts of Europe and under the comparatively benevolent reign of the Arabs they absorbed a great deal of

Moorish civilization, which included music. If further proof of the extent of Arab influence on the Jew is necessary it may be adduced from the widespread effect which the Arab poetry had upon the poetry of the Jews in Spain at that time.

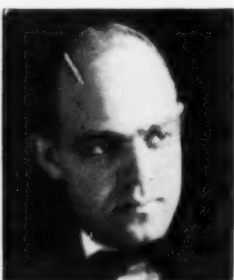
But the ritual chant did not preserve its pristine individuality. In Poland, Russia, Austria and in other countries of Central Europe, native folk-songs began to find their way into the music of the synagogue. The cause of this decadence is to be found in the fact that the cantors desired to display their vocal attainments and to demonstrate their musical ability. Many flourishes, which had no meaning and grated on the ear, thus found their way into the music of the synagogue and are still to be found there today. It is this type of musical freebootery that passes under the name of "Jewish Music" to those who are not acquainted with the facts. As these flourishes grew in number and frequency, the listeners who attended the services began to expect them and the synagogue thus became more a concert hall and less a house of worship, and tonal somersaults became the order of the day. Furthermore, the prohibition of instrumental music in the synagogue led the cantors to attempt to imitate these instruments with their own voices or to entrust the task to members of the choir, and where synagogue melodies seemed inadequate arias from operas were introduced.

Against this state of affairs modern cantors have risen in rebellion. The task of restoring the melodies to their original condition was begun and carried forward by men like Sulzer in Austria, Lewandoski in Germany, Salaman in England, and a number in this country.

As might have been expected, the pendulum swung too far in the opposite direction and in many cases, in their zeal to abolish the silly adumbrations, cantors removed every trace of the ritual chant and substituted modern melodies in its place. The great task of the present seems to be to strike the happy medium of clearing away the accumulations heaped on the chants by the vanity of the cantors but at the same time to keep intact the innate character and distinctiveness which they possessed of old.

"Musicianship Is Not Enough"

Such was the purport of an informal talk on Pedagogy with Beryl Rubinstein, head of the piano department at the Cleveland Institute of Music. Challenging as this statement is, Mr. Rubinstein pronounced it quietly and without flourish.



BERYL RUBINSTEIN

Therein lies an important clue to this young musician's personality. Brilliant as his record as concert pianist is, and at so early an age, Beryl Rubinstein wears his distinction with enchanting modesty.

"Give me," he remarked, "the attention of any average ordinary young person for six hours a day for ten years and his could be an outstanding technic. In five more years I or any other capable teacher could help him to a mastery of virtuosity equal to any. Mere technic, a gymnastic facility on the piano keys, as empty of real musical content as tinkling cymbals!" At this point Mr. Rubinstein voiced a scarcely audible "pouf" of contempt and shrugged a barely perceptible gesture. One took it that he would infinitely prefer a \$198 player piano to this hypothetical monstrosity. You can shush up the bought-and-paid-for automaton.

"So far, so bad! Well then, give this imaginary student a better than average intelligence. Put him through solfège, teach him counterpoint, harmony, and musical history, and acquaint him with the classics. And still if his grasp were merely academic as an artist he would be—nothing!" Again came the scarcely audible "pouf" and the barely perceptible gesture.

"For even musicianship is not enough. The piano is only a medium. The performer can only draw forth what he has to put in. The net result in artistry is the sum total of personality, maturity, experience, culture, background, understanding."

"There is nothing new under the sun," smiled Beryl with the ghost of an apology in his voice partly for the bromide

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and partly for not offering startling, revolutionary statements about music and teaching. "Of course there are underlying principles to which the great majority of sincere musicians subscribe, but as to methods and particularly new methods—" At this point again a suggestion of that "pouf." And so DePachmann's latest fad was assigned to limbo.

Mr. Rubinstein is an acknowledged authority on piano literature, to which he has devoted much research. Apropos of this he demands, "Deliver me from the musical Laura Jean Libbeys and Diamond Dicks. Why, a young chap came to me the other day who had been studying for eight years and did not yet play a single thing from the classics!"

"But equally deliver me from the snobs who will not play or teach anything but Bach, Brahms, Beethoven, and that ilk. All good composers cannot be immortals. Lesser lights have done fine work. I have no patience for the musicians who judge a piece of work solely on the merits and reputation of the composer. If a mediocre man writes one fine work, that composition should be given due credit with no detractors in the name of his lesser achievements. I distrust, too, the generalizer who condemns wholesale all the 'moderns,' or all the 'French school,' or all of any group. That smacks too loudly of fanaticism."

From all of which it can be gleaned that Beryl Rubinstein is an unusually sincere musician, with nothing of the eccentric and poseur about him. Before coming to the Institute faculty in 1921 he had become widely known for his concertizing. He is the only artist who has appeared as soloist for four consecutive seasons with The Cleveland Orchestra. He has played with the New York, Philadelphia, Detroit and London orchestras. In addition to his gifts as pianist and composer, he has shown remarkable ability as teacher, enough to be made director of his department at a somewhat unprecedented age. And as has been intimated, his engaging modesty is such that he will very likely dismiss much adulation with his boyish "pouf" and shrug.

E. M.

Frances Foster in Halifax and New York

Frances Foster, vocal teacher and coach, will divide her time between New York and Halifax, Nova Scotia, for the winter at least. She has been engaged by the Daughters of the Empire to give two elaborate productions this winter, and the Commercial Club has also secured her services for one. Miss Foster has a large master class in Halifax. She will come to New York again in February for several weeks' stay.

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HONEST BUNCOMBE IN THE VOCAL WORLD

By William A. C. Zerff

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While to start with an apology is perhaps not the most advisable policy to pursue, yet the writer offers this article under the above title for sheer lack of a better one. To be sure it might strain the credulity of any reader to believe that buncombe can ever be honest, nevertheless, in that paradoxical world where singers live and have their being, such a thing does actually exist.

The layman would undoubtedly feel inclined to remark that such conditions exist in every phase of life, in business, in medicine, in the practice of law, so why should it be necessary to pay more than passing attention to the matter: thoughtful students will not be taken in by those who deal in clap-trap and the others will probably be fooled anyway. However, while this may be true in other walks of life, it would require a super-intellect to detect the false from the true in singing, and in the general run of cases it seems to be an impossible task. Good advice seems to be not only priceless, but actually unobtainable, for even singers who have won high position in their profession seem only too often uncertain as to how to advise, and when they do the results are only too often unsatisfactory. The writer recalls an experience of his salad-days when in despair at finding a teacher who could really help him he asked advice of a noted opera singer and this man recommended a teacher with whom he himself as well as his wife were studying but who later proved to be one of the worst voice wreckers in existence. But, it must be added, he accomplished this damage with the high fervor of a religious enthusiast and sincerely believed that he was teaching real and unadulterated bel canto. This is the problem which the vocal student and also the singer faces: how shall he determine whether the ideas advanced with utmost and undeniable sincerity are such as will help him? How can he tell the difference between the false and the true?

The writer has often thought of the light hearted gayety of the vocal student who is just at the threshold of his studies, who has been assured that he has a good voice and thinks that his problem lies simply in the fact that he finds a teacher and study. Alas, it does not take very long before, having once stepped into the morass of tangled ideas, jumbled principles, and uncertainty which is the substance of vocal study, he finds that there are a hundred signposts each pointing a different way and what he thought was a broad highway has narrowed down to a slender plank with pitfalls on either side. If he possess unusual vocal strength and ample resources there is a chance that he may pull himself out of the tangle and succeed; if not,

he will simply follow in the footsteps of thousands of others—not only fail to be successful in a public way but also retire from the scene without even a knowledge of singing which will enable him to make use of his voice in a non-professional way.

Such is the picture which unfolds itself before any careful observer of the vocal situation, and to the writer it has been made more vivid by the succession of broken and disheartened singers who have sought help.

It may seem incredible that the purveyors of false ideas and the originators of damaging systems of vocal practice are honest and sincere. Nevertheless, it is so and this factor is one which adds to its complications. Further, all can supply testimonials to the effect that they have helped certain singers, all have pupils who would be only too glad to testify that they are being helped by practices which we know are damaging. Obviously, investigation from this standpoint can lead to nowhere. Individual successes have been made by pupils who came from studios where it is well-known that others have been injured when following out the same, or seemingly the same, practices. Here again we reach a blind alley. How shall a solution be attained?

To the writer it seems that there can be but one solution and one only. Certain facts regarding the voice have been ascertained and admit of actual proof. These relate to the construction and function of the vocal organ and the resonating cavities. These are the property of no one individual; they can be obtained by study of the standard works on anatomy and physiology. This lifts them out of the realm of personal opinion and arbitrary authority and consequently there must be agreement upon them. Further, a study of physics will reveal laws which govern the production and transmission of tone. Here again agreement must be reached for these laws are also quite independent of personal sanction. Only by such means can a basis be found which must yield results for its facts would be unassailable. Let us have teachers, who, stripped of their nimbus of reputation, personality, professional manner, and whatever other shields they may possess, are familiar with the facts of their profession and who do not deal in fanciful manipulations and wordy disseminations of airy nothings.

To be sure, honesty and sincerity are fine qualities, but they cannot compensate for lack of accurate knowledge, and the teacher who fails to make himself familiar with all the facts relative to his profession is neither being true to himself nor to his pupils.

minor (J. S. Bach), by Miss Wasterlain and Mr. Williams. The two latter are Cesar Thomson master scholarship winners. Other students are scholarship winners in their respective departments. The recital was well received.

The second event followed on December 2 in the same

theater and it marked the first appearance here of Robert Koch, tenor and member of the faculty of the Ithaca Institution of Public School Music of which Albert Edmund Brown, baritone, is dean.

Mr. Koch comes from Amsterdam, N. Y., and was formerly a member of the faculties of Mercersburg Academy and Susquehanna University. He studied in New York under Edmund J. Myer, William Vilonat, Albert Jeannotte and Manley B. Boone. He has sung roles with the Manhattan Opera Company and has been a soloist in several New York city churches.

ROCHESTER, N. Y.

ROCHESTER, N. Y.—The San Francisco Chamber Music Society made its first appearance in Rochester, playing in Kilbourn Hall of the Eastman School of Music, before an audience keenly alive to the unusual artistic feast that was spread before it. Advance reports of this ensemble had been of so laudatory a nature that music patrons were more than ordinarily expectant. Report was no greater than realization, however, for this organization revealed, without dispute, that it belongs with the finest musical ensembles that America has produced. Spirit and fire, typically American, make the playing of the organization distinctive. The concert could not have failed to win attention under any circumstances, for it brought Rochester its first hearing of a quartet in one movement for strings by Dr. Howard Hanson, musical director of the Eastman School. This was the work performed by the quartet in Washington recently, which brought from Dr. Hanson, who was guest of honor, a glowing eulogy of the merits of the ensemble. He said at that time that the work is one of surpassing difficulty; yet made to appear easy by the work of the musicians. The quartet impressed critics here as music of strangely austere and rugged pattern, which cannot be fully grasped at a first hearing. It has that regard for form and technical accuracy that marks all of Dr. Hanson's works. H. W. S.

Mannes School Graduates Give Recitals

A feature of the work at the David Mannes Music School this year has been the series of recitals by graduates. They take place in the recital hall where student recitals, orchestra rehearsals, and vocal Christmas concerts are given, and the faculty, pupils, and friends of the school attend. The first of these concerts was a piano recital on November 16 by Leopold Mannes, son of the director and a graduate of two years ago. On December 14, Janet Mahon, who received her diploma last year, gave a program of songs, including an old Italian group,lieder by Schubert, Schumann and Brahms, also Saint-Saëns' *Amour, viens aider*, from the opera *Samson and Delilah*, and also a group of songs by Grieg, Casella, Gretchaninoff, and Rachmaninoff. Later in the season Sara Bodine, who graduated two years ago, will give another song recital, and other such concerts will follow during the year.

Nahan Franko Announces Scholarships

Nahan Franko announces that, through the courtesy of a friend, two violin scholarships are to be given young and talented musicians. Those interested may apply to Nahan Franko, 296 West 92d Street, phone Schuyler 0319.

Stella De Mette's Carmen Liked

Stella de Mette is once more having a busy season on tour with the San Carlo Opera Company, of which she is one of its most valued members. Of all her repertory perhaps, *Carmen* stands out most brilliantly. Following her singing of that opera in New York during the San Carlo engagement at the Century Theater, she was very well received, the critic of the *Herald-Tribune* saying: "Mme. de Mette did very commendable work, proving realistic in action, pursuing the hapless Don Jose with, even as last fall, effective aggressiveness and singing with considerable volume and richness of tone. The vigor with which she engaged in the quarrel which precipitated *Carmen's* arrest in Act I was a feature of what might be called quite a *Carmenistic* performance."

Greta Bennett in the *American* also gave the singer her share of favor: "Miss de Mette sang well and was ever an alluring picture. She made no sensational departures from the accepted deportment of the heroine and wore some stunning Spanish shawls and towering Spanish combs."

While Theodore Stearns in the *New York Morning Telegraph* said at length: "Stella de Mette was her usual colorful *Carmen*—it struck me a little more so—and she sang with occasional touches of real splendor. Hers is the insolent gypsy smuggler queen—no mistake about that—with the wideawake calculation of a woman who believes life to be one of unrestrained passion and perfectly willing to dare the consequences. . . . As a matter of fact, I know of no better *Carmen* in America to-day."

The reviewers of the *Quaker City* have also been unusually favorably disposed to the young artist. The *Evening Bulletin* wrote: "The *Carmen* of Stella de Mette, both vocally and dramatically, was one of the best heard and seen here in many a day, and if her conception of the part did not efface memories of Emma Calve—forever the prototype of *Carmen*—she at any rate stood the comparison well, and in the famous card scene, especially—*Pour nous deux, la mort!*—recalled that other great mezzo-soprano and actress."

Warm, too, in its praise was the *Evening Public Ledger*: "Stella de Mette not only sang well throughout but displayed a dramatic ability in a temperamental role which showed this charming young operatic singer in a new and very pleasing light."

Ithaca Conservatory Events

ITHACA, N. Y.—Two interesting musical events ushered in the holiday season at the Ithaca Conservatory. The first, an innovation in music here, was an all violin recital by students of the Conservatory violin department representing all grades. This took place on December 1 in the Conservatory Little Theater under the direction of W. Grant Egbert, musical director. The program was as follows: *Loure* (Bach) and *Elves Dance* (Jenkinson), by Mary Parisell, age nine, representing the primary grades; *Concerto No. 1* (de Beriot), by Olga Rita Barina, age thirteen, of the intermediate grades; *Ave Maria* (Schubert), by Marjorie Seeley, representing the preparatory department; *La Follia*, *Sonata XII* (Corelli-Thompson), by Viola Wasterlain, representing the advanced artistic department, and *Concerto No. IV* (Vieuxtemps), by Phillip Williams, of the same department, and *Concerto* for two violins in D

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QUEENA MARIO

SCORES IN ST. PAUL

St. Paul Pioneer Press, Oct. 16, 1925

THE opening event of the formal music season brought a large audience to the People's church Thursday evening for the recital by Queena Mario, soprano of the Metropolitan Opera Company.

This was the first of the Schubert Club's list of guest-artists for the year, and the responsiveness of listeners to every element of the singer's appeal bespoke the freshness which follows the long summer interval.

It requires no special knowledge of Miss Mario's musical career to discern the operatic background of her art. In her "Ah, fors e lui" and "Ombre leggera" she was plainly on familiar ground, both as to voice and style, and carried them off with confidence and effectiveness. She has good command of the coloratura mechanism, and can support it with considerable dramatic power and warmth; and at least three of her songs were so sung as to show marked sweetness and purity of tone, principal among these having been the cradle song set to the Kreisler "Caprice Viennois," which she sang with taste and feeling. Massenet's "Ja l'aime" was another success in this respect, and Deems Taylor's gay little "Twenty-Eighteen" illustrated her interpretive intelligence in an attractive way.

Hers is essentially a beautiful voice; one of the sort capable of unlimited polishing, and corresponding brilliance. She has youth, brains, good looks, and a cordial and smiling manner which leaves no doubt of her desire to please—a desire plainly responsible for the choice of "Annie Laurie" and Kjerulf's "Last Night" as two of her encores.

Imogene Peay officiated pleasantly as accompanist for a program which included Mozart's "Dans un bois," Handel's "Care Selve," and the Beethoven "Neue Liebe, neues Leben"; "Printemps," by Wilfred Pelletier; Koechlin's "Le Matin"; "Tout est si beau," by Rachmaninoff; "Je l'aime," of Massenet, the operatic arias, cradle song and "Twenty-Eighteen" mentioned; Mrs. Beach's "Ah, Love, but a Day," and Frank La Forge's "Song of the Open."

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Boston Critics Endorse Conducting of Leginska

About a year ago, Ethel Leginska made her debut as guest conductor of the New York Symphony Orchestra at Carnegie Hall and created a very favorable impression, although there were many pessimistic persons who had previously said: "It can't be done. Imagine a woman conductor!" But it has been done and everywhere that Leginska has wielded the baton, whether in Europe, Hollywood, Cal., where she was the summer's sensation at the Bowl, or in Boston, she has come out with flying colors. Hats off to her for the courage of her convictions!

A glance at some excerpts from the Boston papers (it would take too much space to print all the lavish reviews of the critics after her three appearances as guest conductor with the People's Symphony in that city last month) will show the continuous favor with which Leginska is plowing her way. Following her first appearance on November 1, the Boston Traveler said in part: "Ethel Leginska, who conducted this orchestra in its final concert of last season, again presided as guest conductor with signal success. Leginska is an able musician and a competent conductor of an orchestra." And the report in the Boston Herald signed, R. R. G., commented in part: "The audience was very large and very enthusiastic. Late last spring Leginska showed Boston in no wavering manner her genuine skill at managing an orchestra, both her fine qualities as a musician and her warmth of temperament she made tell, quite as she makes them tell when, playing the piano."

P. R., in the Globe, stated: "Leginska's leadership contributed notably to an unusually fine performance of Rimsky-Korsakoff's Scheherazade and was a large factor in making the playing of a Mozart symphony and of Brahms' D minor concerto for piano and orchestra effective. A very large audience applauded everything and everybody enthusiastically. Last spring, in Symphony Hall, she conducted the People's Symphony in an extra concert, and first proved to the Boston public that her ambition to lead orchestras is no mere feminine caprice, but a very natural desire to employ a real talent for conducting. Yesterday she again obviously knew just what she wanted to make the orchestra do and manifested considerable ability in getting the players to carry out her desires. One cannot question her ability to conduct an orchestra."

Warren Story Smith, in the Post, gave Leginska the following admirable tribute: "Leginska showed herself to be a conductor of more than ordinary ability, one who can both feel the significance of the music in hand and transmit her own understanding and enthusiasm to the players before her." Parker of the Evening Transcript was not out-done either. Said he: "Leginska molded the melody in long ascending curve; or sharpening and stiffening the rhythm; or sounding a new motive or with some modulation would prick the ear. Therewith, the restless left hand began to move with meaning; play of countenance illuminated the musical moment; from Leginska's whole being passed the impulse to the band. She works her will upon the orchestra individually and collectively by the permeating and inspiring force of personality. Leginska knows what she wants—the proverbial beginning of all conductors; then does her utmost 'to get it'—the next step onward." Favorable, also, was the Globe: "Of Leginska's conducting there is no further need to speak at length. She gave a thrilling reading of the Tannhauser overture, which brought home once more to the listener the dramatic qualities of a piece which infinite repetitions cannot stale." And C. S. C., in the Evening Transcript, was warm in his praise: "An unusual and charming picture Leginska made leading the band of men who sat before her; unusual by the mere fact that she held a post customarily sacred to man—though her achievement proved it not nearly so sacred as custom has maintained."

After the third appearance as guest conductor, the same critics were unanimous in their praise, but the reviewer of



ETHEL LEGINSKA.

the Globe went so far as to declare: "Every seat in the house was filled at least ten minutes before the scheduled beginning of the concert. More than one musical reviewer had to stand throughout the performance, among a throng of late comers. Leginska is to be thanked for bringing to public performance the Beethoven B flat concerto, a spirited and wholly charming example of Beethoven's early work. . . . The size of the throng yesterday was plainly a tribute to her. People have been telling their acquaintances to be sure and hear her. Plainly her reputation in Boston is growing, not as a sensational personality, but as an artist versatile to compose, to conduct and to play the piano with skill enough to interest and please her hearers. The People's Symphony has been very fortunate in securing her services. They could do no worse than to appoint Leginska conductor for at least half of every season."

Lines from the critical comments after the second guest performance, on November 8, have also been selected at random. This time the Herald commented: "Enthusiasm ran high. Leginska showed herself a master at writing for orchestra. Every instrument in it she made tell; with every combination she contrived she succeeded. Her sincerity too,

even in a most crabbed passage for piano alone, she made manifest. So all respect to her!" Smith in the Post was of this opinion: "An audience that to the casual eye seemed the largest of the present season heard the concert of the People's Symphony yesterday afternoon."

MONTREAL, CANADA

MONTREAL, CAN.—October 8, Maria Jeritz, soprano of the Metropolitan Opera Company, gave a concert in the Forum, assisted by Maximilian Rose, violinist, and Emil Polak, pianist. Louis H. Bourdon was the manager.

At the Forum, October 22, Beniamino Gigli, tenor of the Metropolitan Opera, gave a concert at which enthusiastic applause greeted every number. May Korb was the assisting artist and Vito Carnevali the accompanist.

The first concert of the third season of the Mendelssohn Choir of Montreal, Harold Eustace Key, conductor, was given in His Majesty's Theater on November 5. It gave the cantata, Scenes from the Song of Hiawatha, Coleridge-Taylor. Participants were Mrs. Harold Mills, soprano; Harry Underwood, tenor; J. Campbell-McInnes, baritone, and the Montreal Little Symphony Orchestra, J. J. Gagnier, conductor.

The concert of the Boston Symphony, Serge Koussevitzki conducting, was a great triumph. The new Forum, with a capacity of 5,000, was filled with an appreciative audience.

The first of the Sunday afternoon concerts at the Orpheum Theater was given on October 25, by E. Robert Schmitz, French pianist. His well selected program was hugely enjoyed. This was under the management of Bogue-Laberge.

A popular local concert was that of Paul Dufault, Canadian tenor, who sang at the Orpheum Theater, November 8, to an appreciative house. He was assisted by Jean Deslauriers, young violinist of this city. Mr. Carrier was a fine accompanist.

At the Monument National, October 6, a farewell concert was given by Camille Bernard, who has since left for Paris. Miss Bernard was assisted by Annette Lasalle, violinist; Emile Gour, tenor; Joseph Saucier, baritone, and the orchestra of the Societe d'Operette Canadienne.

On the eve of her departure for Paris, a promising young Canadian violinist, Annette Lasalle, gave a concert to a large audience in the Salle Cartier. She was assisted by Camille Bernard, Paula Lasalle and Mme. Saucier. The French cellist, Jean Belland, who has lately opened a studio in Montreal, gave a concert at the Windsor Hotel. He was assisted by Anna Messine, pianist, and by his mother, as accompanist.

At the Windsor Hotel, November 9, a concert was given by three Russian artists, residents of Montreal—Max Panteleieff, baritone; Lydia Panteleieff, coloratura soprano, and Olga Lieber, pianist. Mme. Panteleieff, a newcomer to Montreal, charmed in her French songs of the Eighteenth Century.

Olga Lieber, pianist, pupil of Gliere, the Russian composer, gave a recital at the Windsor Hotel, October 28, to an appreciative audience.

The first of this season's popular Saturday afternoon concerts, given by the Duquette Trio, at the Windsor Hotel—Raoul Duquette, cellist and leader; George Bertet, French violinist, and Nicholas Eichhorn, pianist and accompanist—took place on October 31, with Arnold Becker, baritone, as soloist. On November 7, Mme. Consuela Cloos, contralto, pupil of Max Panteleieff, was the soloist.

A violinist and a pianist new to Montrealeers, Mr. and Mrs. Axel Skovgaard, were highly complimented at a concert given by them for the season's opening of the West Music Club.

The first of the musicales by the Matinee Musical Club was held in the Mount Royal Hotel, October 6. Those taking part were Alfred Laliberté, pianist; Albert Chamberland, violinist; Margaret Lyons Moody, soprano, and Percy M. French, accompanist. Mrs. Vincent Duckworth is club president.

Camille Couture of Montreal, has lately received the bronze medal awarded him by the British Empire Exhibition at Wembley, England, for a violin of his own make.

Max Panteleieff, Russian baritone, sang in aid of the Scholarship fund of the Tuesday Musical Club of St. Lambert. He was assisted by Dolly Lucas Stackhouse and Eleanor Davidson.

Samuel Roberts, Welsh tenor, sang under the auspices of the St. David's Welsh Society, assisted by Florence Hood, violinist, of this city.

Leopold Morin, pianist, who has been studying in Paris for the past ten years, returned recently to Montreal and opened a studio.

A society for the development of a greater interest in chamber music in Montreal, with B. E. Chadwick as organizing secretary, has been formed.

The Metropolitan Choral Society, conducted by G. Vanderpool, has started its seventh season.

November 4, a musicale was given at the piano warerooms of Layton Brothers, in honor of the birthday of the senior member of the firm. It was organized by George M. Brewer, pianist; the other artists taking part being Florence Hood and Henri Prieur. M. J. M.

Concert at Mannes Music School

On December 14 a song recital was given by Janet Mabon, mezzo-soprano, in the concert hall of the David Mannes Music School, 157 East 74th street, New York City. Miss Mabon, who is a graduate of the school, disclosed in her work thorough vocal and musical development. Her program was made up of numbers by Handel, Gluck, Monteverdi, Durante, Schubert, Brahms, Schumann, Saint-Saens, Grieg, Casella, Gretchaninoff, and Rachmaninoff. A large audience attended, which found much pleasure in Miss Mabon's interpretations. She was liberally applauded and received an abundance of floral tributes. Carl Brickman was the accompanist.

Gunster Pleases Again

When Frederick Gunster sang in Brownsville, Texas, on October 22, the Herald commented as follows: "Crowd pleased with Gunster. Noted tenor given ovation after varied program. Audience reluctant to leave."

ELIAS HECHT TALKS OF THE PROGRESS OF CHAMBER MUSIC IN AMERICA

"It has been a long time since I have seen you," remarked Mr. Hecht when he opened his door in response to my knock. The knock was long delayed, for I stood outside listening to the Chamber Music Society of San Francisco rehearsing—Brahms—hesitating to disturb them, and enjoying their music. That was in their New York hotel a week or two ago, when they were stopping here for a day on their way to further travels and further successes. The players are all old friends, as it happens, except the cellist, Mr. Ferner. In the days when I knew them in San Francisco, Mr. Horace Britt was the cellist, but he has since come East to play with the Letz Quartet.

"It has been a long time since I have seen you—" "Yes," I replied, "some five or six years. I believe the last time was when you and the quartet were spending the summer somewhere outside of San Francisco so as to be together, undisturbed, for rehearsals."

"We little thought we would become nationally known in those days," said Mr. Hecht.

"I did," I replied, "and I think I said so."

"I believe you did, now you recall it. You were a good prophet."

"Well, it was not so much prophecy as common sense," said I. "A quartet with such material, working under such ideal circumstances, could hardly fail to become known in time. And now that you have travelled across the country and have given a lot of concerts, I suppose you have some ideas about the taste of the American public and the extent of its advancement in culture."

"Well, of course," said Mr. Hecht, "and if you are interested—"

"I am interested," said I, "and I am sure readers of the MUSICAL COURIER would be interested, too. After all, we are all good guessers, but few of us have had your opportunities for observation. What can you tell us?"

"Well," said Mr. Hecht hesitatingly, "I am afraid I will have to read you a lecture on the subject. It isn't a thing that can be put into two words. You see, chamber music in America really divides itself naturally into two classes. First of all there is the amateur or devotional class."

I began to say that there was very little of that class in America, but restrained myself and waited for Mr. Hecht to continue.

"That class," he said, "includes all the players of chamber music who get together just for the fun of it, without much regard to their individual skill. They play what they can, as well as they can."

"And have a wonderful time doing it!" I interjected.

"Of course they do," said Mr. Hecht. "They constitute the backbone of chamber music. But of course they do not reach out to attract listeners. They play out of sheer love of the classics, with no thought of public performance. There is more such playing in Europe than in America. In Europe there are few musical families that do not get together at times to play chamber music, either just among themselves or with friends. It is what you might call Europe's indoor sport. America is taking it slowly, but the growth, though slow, is healthy and encouraging."

"Much of this growth," continued Mr. Hecht, "is due to the increase in professional chamber music organizations. They constitute what I would call the professional service class of chamber music players; excellent artists who are animated by a spirit of devotion and idealism and who must be well suited to each other in matters of taste so as to form a proper ensemble and to work together in harmony."

"They must also be musically of equal grade so that there is no lack of respect among them. It seems to me a false idea to suppose that a good quartet can be made out of four great concert stars, or centered about one such star."

"If there are four great stars, each one is likely to have his own fixed ideas as to interpretation and to find it difficult to sacrifice them to the ensemble. And if there is one star at the head he will generally quite unconsciously dominate things with disastrous results."

"The perfect ensemble is made up of four splendid players, devoted to music, and with enough idealism to work for long hours—years, in fact—with no thought of the ultimate financial gain which may or may not come, depending upon a series of circumstances beyond the control of any of us."

"But in the case of the San Francisco Chamber Music Society the material success has finally come?" I suggested.

"Yes, it has, and to a degree that astonishes all of us. That is due to a number of things. The first of them is the gradual growth all over the United States, in music in general and in chamber music in particular. This is partly the result of the activity of amateur players, but not entirely. It is due also to the fine chamber music societies that have been forming taste here, and also to the improved style of playing."

"The development of chamber music taste in America up to ten years ago was very much retarded by too close adherence on the part of chamber music players to classic

ideals, which led people to believe that such music was more cerebral than emotional. The music appeared to the general public more in the light of a dead corpse than of a thing of life and beauty. The idea that music could be figured out by mathematics was wrong, and the conception some players seemed to have, that the great composers conceived their quartets unemotionally, equally so.

"Beethoven, you may be sure, felt as strongly when he wrote a string quartet as he did when he wrote a symphony. The fact that he used a smaller frame, a smaller medium of expression for his thought, does not mean that the thoughts were any smaller. We know, indeed, that they were just as full of passion as anything he ever wrote. It was not mathematics but red blooded feeling, emotion."

"Quartet players in recent years have been getting away from that erroneous classic view. They are trying to put into the music exactly what the composer thought and felt when he wrote it. The result is that the bored audiences of a



ELIAS HECHT,

founder and flutist of the Chamber Music Society of San Francisco.

decade ago are now audiences filled with enthusiasm, and a real love of chamber music has grown up among us that makes the success of any really good ensemble easy.

"There is another matter, too, which I believe is of importance. I refer to the matter of color—tone-color. In length, three quartets about fill an evening, but the color of the string quartet unrelieved is likely to become somewhat monotonous. Attempts are made to relieve this by introducing one group of smaller pieces, but that is not nearly so effective as a change of tone-color by the introduction of another instrument, a clarinet, as in the Brahms quintet, a piano as in all of the piano quintets, or a flute, which is often used by composers with good effect."

"The string quartet is, of course, the basis of all chamber music, and if a work using another instrument is added to the program, it should be between two string quartets. I do not think an entire program by a wind ensemble is effective. The color is too limited and too inflexible. The best program is undoubtedly made upon a string basis with some other instrument or instruments added in the middle of the program."

"It is due to such things as these that a taste and knowledge of chamber music has grown up all over the country. When a quartet concert is announced people no longer ask: 'Who is the tenor?' They know what to expect, and audiences are as good for chamber music concerts as for any others."

"Perhaps the best way to judge it is by the growth in the West, for the reason that the West is the farthest from the centers of general culture. When we began in San Fran-

cisco some twelve years or so ago we used to play to an average attendance of 150 or 200. Now we reach 1,500 on an average and have touched as high as 1,800. Our season commences in October, and by July we are eighty per cent. subscribed.

"In San Diego we played in a hall seating 1,500 and had to put 200 on the stage. In Sacramento we had to seat 300 on the stage. These are comparatively small cities—less than 60,000. And the best part of it is that we play for these audiences exactly the program we would play to a New York audience."

"In Los Angeles the small auditorium proved to be inadequate and our concerts had to be given in the Philharmonic Auditorium. In the East, little towns showed exactly the same cultured taste. At Vassar we had people seated on the stage; in Oxford, Ohio, it was the same, and in Sewickley, Pa., there were standees."

"That is a fine tribute to the excellence of your performances," I said.

"Yes, and gratifying, of course," answered Mr. Hecht. "But let me say that credit also belongs to all of the excellent chamber music societies that have educated the taste of the public. The effect has been cumulative. No one organization could do what has been done."

"True," said I, "but, on the other hand, only an organization of the highest class now stands any chance of success. The more developed the public taste, the higher the standards." To which Mr. Hecht tacitly agreed.

ST. LOUIS, MO.

St. Louis, Mo.—For the third pair of symphony concerts Conductor Ganz gave the Romeo and Juliet overture of Tchaikowsky as an opening number. H. Max Steindel, first cellist of the orchestra, was the soloist, playing the Schumann A minor concerto for cello. Although this work is too unfamiliar to fix itself definitely in the minds of the average listeners, all admitted the masterly rendition of Mr. Steindel. The program ended with the Brahms first symphony in C minor, which was received with warm enthusiasm by the audience.

The fourth pair of concerts was unique in being made up almost entirely of numbers either given for the first time at these concerts or of very modern works. The soloist was E. Robert Schmitz, who engaged the interest of St. Louis music lovers last year in a recital under the auspices of the Piano Teachers' Educational Association. The orchestra opened with the Strauss Serenade for wood winds. Then came the Strauss Burleske for pianoforte and orchestra, for which soloist and conductor acknowledged separate calls. Both compositions were new to St. Louis. Then followed the popular Don Juan of Strauss. The latter half of the program gave the Bach concerto in F minor for piano, also new to these concerts. Mr. Schmitz was obliged to give two encores, after which the audience was hurried from the fundamentality of Bach to the ultra-modernity of Stravinsky's *Loiseau de Fe*, and with great credit to the orchestra and leader.

The third Sunday "Pop" had as soloist, Maurice Dumesnil, pianist, who played the Liszt concerto in E flat and gave two Chopin numbers as encores. As these Sunday concerts draw an entirely different crowd, it is the plan of the conductor to repeat, at least in part, the more favored compositions of the heavier programs and so the second movement of Dvorak's New World symphony, the Liszt second Rhapsody and the *Bacchanale* of Samson and Delilah were given.

The fourth "Pop" featured a local soprano, Alice Widney Conant, as soloist in a group of Spanish songs with piano accompaniment and an aria from Haydn's *Creation* with orchestra. The orchestra gave Verdi, Mendelssohn, Mascagni and Rimsky-Korsakoff.

Kathryn Meisle and Charles Marshall appeared in joint recital, November 17, the second of the Civic Music League Concerts series. Although neither had had a St. Louis appearance up to date, both established themselves with their audience by the well chosen program and the true artistry of its execution.

The Apollo Club, led by Charles Galloway, had its first concert on November 24th with Esther Dale, as soloist. Miss Dale is a delightful artist and always is warmly received. The lack of sufficient piano recitals, such as would stimulate interest and work among piano students, led to the formation, about three years ago, of the Piano Teachers' Education Association. The teachers who formed this organization give much time and effort to their worthy enterprise, doing all incidental work themselves in order to keep the cost of tickets within the reach of students. The first recital was given by Harold Bauer, in a program which covered the entire range of piano study from Bach to Debussy and Ravel. E. K.

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ARTISTS EVERYWHERE

Richard Crooks has invaded Canada again. Added to the long list of engagements he has already had this season, was a recital given at the Hamilton Conservatory of Music in Hamilton, Ontario, on December 10.

May Peterson will sing at Wells College, Aurora, N. Y., on February 13, for the eighth time in recital. She will be heard again in New Rochelle, N. Y., on February 5. Incidentally, the soprano of Metropolitan Opera fame is especially in demand for engagements of this sort due to the attractiveness of her special programs for student audiences and the fact that she is prepared to preface her songs with explanatory remarks when desired. Her popularity in this respect is duly attested to by the remarkable number of university engagements the soprano has filled in the past and continues to fill with unvarying success annually.

Leo, Jan and Mischel Cherniavsky, in connection with their recital in Montgomery, Ala., on December 14, were booked by their managers, Haensel & Jones, for an appearance at the University of North Carolina, Chapel Hill, N. C., on December 11. Other dates this month included Erie, Pa.; Meadville, Pa.; New York (first Aeolian Hall recital of the season) and Boston (first Jordan Hall recital of the season).

Marcia Lewis, soprano, is having one of the busiest seasons of her life, the demand for her entertainments being so great that she has not only been giving concerts every week-day, but also many Sundays. On "Go-To-Church" Sunday, she gave two sacred concerts, one in the afternoon at Saint Johns, and another in the evening at Ionia, Mich., both for the Methodist people, and despite the terrible storm, which visited that section of the country on that day, she was greeted with large and enthusiastic audiences, and in both of these cities Miss Lewis was promised return engagements. She was ably supported on this occasion by Mme. Rowe, Grand Rapids pianist, and Albin Puerassa, late of Berlin, Germany, who is winning great favor for himself in Grand Rapids.

William Reddick continues to win success as an arranger of negro spirituals. Two new ones, I Love Mary and Don't Leave Me, Lawd, will shortly appear in print and also a new recital song, April Ecstasy.

Charles Wakefield Cadman has received a report from his publishers saying that his song, My Desire, has proven the most popular number he has written this year.

Robert Imandt, French violinist, appeared with Marcel Grandjany, harpist, in a joint recital at the Orpheum Theater Montreal, on December 6. The hit of the evening was the E minor sonata of Veracini, written for the harp and violin. It is composed of four movements of which it is difficult to choose the lightest, the most gracious, and shows that the ancients knew the secret of this grace which the ruthlessness of the moderns can not uproot.

George William Volkel, organist of the Ninth Church of Christ, Scientist, gave a recital of strictly organ music at Town Hall, December 11, playing works ranging from Bach, to Clarence Dickinson; this was his second recital and was highly applauded.

Mrs. Arthur H. Bridge, president of the N. Y. C. Colony, N. S. N. W., gave the annual Thanksgiving luncheon at the Hotel Astor, with various women club-presidents as guests, among them Florence Foster Jenkins, president of the Verdi Club.

Mrs. John McClure Chase and Mrs. Louis Moeckel were the musical artists at the N. S. D., N. Y. State Chapter, December 12, at Hotel Astor, New York.

Rodman Wanamaker, whose interest in music has many times been demonstrated, has just acquired the last violin made by Stradivarius, called The Swan, completed in 1737, when the famous master was ninety-two years old. He has also acquired other famous violins and cellos, worth \$200,000, and these are to be used in conjunction with the Wanamaker organs both in New York and Philadelphia.

Baroness von Klenner, on tour around the world on the steamer Carinthia, sends friends artistic souvenirs, and, to the Melophonic Star (organ of the National Opera Club) frequent letters telling of her varied experiences. Arriving in various Pacific Ocean cities she was interviewed, and gave talks on her club, gaining many members. School children in Japan sang the national air in compliment to her.

Nevada Van der Veer recently sang the solo contralto part in Beethoven's Ninth Symphony, produced by the Boston Symphony Orchestra under Koussevitzky in the Hub City. Warren Storey Smith, writing in the Post, in part made the following observation: "Above all, how success-

fully the chorus and the four soloists coped with their often difficult and ungrateful measure."

Lynnwood Farnam's December 21 program of organ music, Church of the Holy Communion, featured a symphony by Vierné, Karg-Elert's Mirrored Moon and Byrd's A Gig (1542). The large audiences which attended his December 7 and 21 recitals are testimony to the universal admiration felt for this organist.

Joseph Regneas was invited by the Guild of Vocal Teachers (women) to speak before them on Advertising of Free Scholarships, December 6, Metropolitan Opera House Studios. On this subject Mr. Regneas is a persistent crusader, and everything he says has wide influence, so far followed by immediate endorsement of all organizations.

The Women's Philharmonic Society gave an opening reception at its new studio, 601 Steinway Hall, on December 6, when President Leila Canner and associated officers received many well wishers. The society enters on the season with brightest prospects.

Miltonella Beardsley, pianist, gave a studio recital, December 6, Steinway Hall, when, beside the scores of social callers, there was much music of highest quality heard. Frequent radio recitals have made her name known to thousands of listeners.

Marshall Monroe, a rising young tenor from the Adelaide Geschiedt studios, sang in the daily concerts in the Chinese Room at the Vanderbilt Hotel, New York. He has a resonant, true tenor voice, and is rapidly becoming known



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SOPRANO VOICE
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as a dependable young artist. He is soloist at the Flatbush Congregational Church, Brooklyn, and the Mt. Zion Temple, New York City.

Mary Bush Hauck, instructor of Harrisburg, arranged a program by some of her pupils at the J. H. Troup Music House on November 20. The Troup House has conducted two Melody Way Classes for children, following the Messner plan, at their Harrisburg store and one at the Lancaster store.

Barbara Lull, violinist, recently appeared in Buffalo at the Century Club and in Princeton at the Present Day Club. One of the critics stated "She played with great distinction, with warm and mellow tone and was encored by the enthusiastic audience." Immediately after the holidays Miss Lull will begin a Southwestern tour under the management of Annie Friedberg.

Yolanda Mero received a veritable ovation in Syracuse recently following her appearance as soloist with the Syracuse Symphony Orchestra. A telegram to the artist's managers, Haensel & Jones, attests to the brilliant pianist's success. The message follows: "Mero appearing as soloist with Syracuse Symphony before a sold-out house received a veritable ovation after a brilliant rendition of the Liszt. She was recalled half a dozen times by the audience which was reluctant to let her go. (Signed) E. V. Honsinger, manager of Syracuse Symphony Orchestra."

Florence Macbeth, of the Chicago Civic Opera Company, paid her first visit to Racine, Wis., November 30, and, before a big audience in the Orpheum Theater, scored a definite success in her recital. Miss Macbeth's program proved to be more than usually interesting, while the artistry displayed in its varied interpretations gave much pleasure to her hearers. Of the outstanding numbers the Vesper

Hymn of Dowland probably met with the most sympathetic reception, though Saint-Saens' Rossignol et la Rose earned an ovation for the singer. The concert was under the direction of The Junior League Artist's Series.

Helen Teschner Tas, assisted by Arthur Loesser, will give the first of the Three Evenings of Music in Steinway Hall on the evening of January 4. The program will include two sonatas and the Chausson Poème for violin. The sonatas are by Bach, the flute sonata in B minor arranged for violin, and Beethoven, the E flat major. The second and third recitals in the series take place on February 19 and March 26.

The Gresham Singers of London have chosen Lassie o' Mine and Indian Dawn, two lovely ballads from the Sam Fox catalog. Recently a letter was received from this organization telling of the unprecedented success of the two songs, so much so that they are now included on all of their programs. Both of these songs have been very popular in this country, both with teachers and singers, and it is not surprising that a quartet like the Gresham Singers should find in them material more than worth while.

Marcel Grandjany was given the following review in the Fort Worth Record Telegram, November 17: "A mastery of the harp was displayed Monday night by Marcel Grandjany, harpist, when he appeared in concert at the First Christian Church, under the auspices of the church choir. Music, beautiful in its simplicity, and harmonious in every detail, was produced by the unusual artist with apparent ease and remarkable technique. Grandjany's audience, which completely filled the church, was appreciative and loud in its applause. The young French musician is a true artist, and it is sufficient to say that his entire program was made up of pure music. Numbers of Grandjany's own compositions were received enthusiastically, and were among the pieces that brought forth loudest applause."

Mary Allen, soprano, just before she sailed from Italy where she had been singing in opera with not a little success, was accorded the following tribute from Il Popolo: "Every best success has been merited by this soprano of a rich dramatic character, who was much admired in her excellent delineation of Carmen and Faust, first at Mariana di Ravenna and then at Rimini. She was much applauded and merits praise of the highest." Since her return to New York, Miss Allen has sung at several concerts, a recent appearance being at the Hotel Astor for the Manhattan Post, No. 1, of the World War Veterans.

Ernest R. Ball, American ballad writer, was the recipient of a unique honor on December 6 at the Missouri Athletic Association of St. Louis, under the auspices of Eugenia Getner, a vocal teacher of that city. The entire program was devoted to works of Mr. Ball. Rose Martner Cox, soprano, and Glenn Lee, tenor, were the soloists. Just a few weeks previous to this affair, Mr. Ball and his company of eight artists had appeared in St. Louis at the Orpheum Theater.

Francesca Kaspar Lawson, soprano, of Washington, D. C., was heard in a recital recently at Morehead City, N. C., in a group of English and American songs. She featured Cadman's newest ballad My Desire, which was received with much enthusiasm.

Elizabeth Quaille's artist pupil, Laura Stroud, is concertizing in Europe. She has given piano recitals in Berlin, Vienna and Munich and received excellent press notices.

Frances Hall continues to appear in concert with great success. Her New York recital at Town Hall on December 9 strengthened the excellent impression she had made previously in the metropolis. December 5 the pianist was heard in recital in Newport, R. I.

Rudolph Thomas is giving ten opera-lecture-recitals at the Norwalk Library Auditorium, Norwalk, Conn. The operas included in the series are Tosca, Parsifal, Othello, Rosenkavalier, Tristan and Isolde, The Magic Flute, Pelleas and Melisande, Fidelio, Salome and Petroushka. Mr. Thomas recently gave two opera-lecture-recitals for the Bridgeport Art League.

Idelle Patterson sang at a meeting of the Stone Mountain Association in Washington, D. C., on December 6, where a great number of people interested in the work of this Association were present.

Helen Stanley, for the third consecutive season, is again appearing as guest artist with the Philadelphia Civic Opera Company. She has already made two appearances—one as Maljella in The Jewels of the Madonna, and one as Marguerita in Faust. Dividing her time between opera and concert, Mme. Stanley recently gave a program of songs at Skidmore College, Syracuse. In January she will make her fifth transcontinental visit to the Pacific Coast.

Mischa Levitzki is concluding his extremely successful tour of the Orient by giving a series of concerts in Japan this month. He is playing six times in Tokio, twice in

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Frederic Baer will sing the baritone role in the Worcester, Mass., Oratorio Society's Christmas performance of Handel's Messiah in that city on December 29, directly after his appearances as soloist with the New York Symphony Orchestra on December 19 and 20 and with the Schola Cantorum, of New York, on December 22 and 23.

Marjorie Meyer, soprano, will give her first Boston song recital at Jordan Hall, on January 7. She will feature on her program songs by E. Aldrich Dobson of Boston, who will play flute obligatos for Pale Moonlight and Legend of the Waterfall. Other selections are by Foote and Walter Golde, the latter presiding at the piano.

E. Robert Schmitz has returned from a tour through the middle west which covered a period of more than seven weeks. Between November 16 and 28 he filled nine engagements within a territory which embraced Baldwin, Kans., Denton, Dallas and Houston, Tex., Norman, Okla., Kansas City, Mo., and two appearances as soloist with the St. Louis Symphony Orchestra in St. Louis. Newspaper accounts are outstanding in point of eulogy and sincere appreciation of the masterly work Mr. Schmitz has performed before enlightened and critical audiences. His huge success attests the esteem in which he is held everywhere, and the following engagements (December 3, 4 and 7) in Leavenworth, Mt. Vernon, Iowa, and Fremont, Neb., before his return to New York for the holidays, only confirmed the reports which had become widespread. The New Year will find him on his way again to the Pacific Coast, where he opens in San Francisco on January 5. After this, a chain of engagements on the Coast will occupy him until the first of March, when he will come east again. He leaves the latter part of that month for France where an extensive tour has been arranged for him.

Robert Imandt, French violinist, expects to spend the holidays at Palm Beach, Fla., and fill at least two engagements en route. After that he will make a second Canadian tour which is built on the success he made in December when he and Grandjany made their joint appearances in Montreal and the surrounding towns.

Oliver Stewart, tenor, has resigned as one of the principal soloists of the St. Johns Church, Jersey City, to become the tenor in the quartet of the St. Andrews Methodist Episcopal Church there. On December 20, Mr. Stewart sang in The Messiah in Yonkers, N. Y., one of the other soloists being Fred Patton.

Charlotte Lund, in her earnest attempt to let the general public into a genuine appreciation and understanding of opera, has aimed to educate the younger element, and in this ambition of hers she was able to offer the Young People's Course, at the Brooklyn Institute on December 12, the reading of the opera Hansel and Gretel before 2,500 young folks. Her success was instantaneous, for she held their attentions during the whole performance and received genuine appreciation.

Yehudi Menuhin, eight-year-old violinist, who has already astonished San Francisco in his several appearances there, including two with the San Francisco Symphony, will make his New York debut under the direction of London Charlton in a recital at the Manhattan Opera House, January 17. Leading musicians who have heard Yehudi pro-

nounce him remarkable. It is not alone the technical assurance of the little chap that astonishes one so much as his genuine musical understanding. Yehudi has had a little over three years' training. He is at present under the guidance of Louis Persinger, violinist of the San Francisco Chamber Music Society.

Edwin Hughes' pupil, Robert Ruckman, gifted pianist, played the Mendelssohn G minor concerto in Washington, D. C., recently. According to the Washington Star, "he gave a performance that would have done credit to a seasoned artist." The Washington Times stated: "Mr. Ruckman played marvelously the Mendelssohn G minor concerto. He has a fine technic and plays beautifully."

Isabel Richardson Molter, soprano, was soloist with the Duluth (Minn.) Symphony Orchestra on December 13, and two days later she gave a joint recital in Austin, Minn., with Gilbert Ross, violinist.

Edna Bishop Daniel's vocal theory classes on Thursday evenings at her Washington, D. C., studios continue to be thoroughly enjoyed by those who attend them. One of Mrs. Daniel's recent subjects was Vocal Pitch is Entirely Controlled in the Larynx. Of interest and great benefit to the students is the fact that at the conclusion of the lecture pupils sing for the audience and receive constructive criticism of their work.

Gilbert Ross was scheduled to appear as soloist with the Minneapolis Symphony Orchestra on December 13 and the following day to give a recital at St. Olaf's College, Northfield, Minn. December 15 the violinist was booked for a joint recital with Isabel Richardson Molter, soprano, in Austin, Minn.

Mario Chamlee was guest of honor at the all-American football dinner given by Christy Walsh at the Hotel Commodore on November 30. The Metropolitan opera tenor was a popular halfback at the University of California in his student days.

Anna Fitziu, of the Chicago Civic Opera Company, will be the assisting soloist with the Associated Glee Clubs of America on February 6 in New York City. The soprano will be a feature of the program given by the chorus of 1,200 male singers at the 71st Regiment Armory. Twenty-five glee clubs of the Metropolitan District and near-by states will make up the chorus under the direction of Walter Damrosch.

Hans Barth, pianist-composer, was the soloist recently at the Music Booth, a part of the entertainment offered by the Association for Aid of Crippled Children and the Lenox Hill Neighborhood Association, which took place at the Grand Central Palace. The entertainment was called The Magic City, and Mr. Barth and his programs were among the special features of the occasion.

Lucille Chalfant, American coloratura soprano, has just joined the San Carlo Opera Company of Naples, having previously won successes in Belgium in addition to her other European achievements. Miss Chalfant has been singing for several weeks in Liege, Maestricht, and Antwerp, repeating performances of Rigoletto, Traviata, Lucia, and La Boheme. She went to Naples direct from Liege, where, on the occasion of her final appearance there, she was honored with a special banquet by the Royale Direction, which previously had presented her with a Gold Medal of Honor—a rare tribute—in recognition of her success and on which occasion many notables were present.

The Hart House String Quartet, at its second recital this season in Toronto, December 14, played a program of quartets of modern composers, including Debussy (G minor), Bartok and Malipiero (Rispetti Stranbotti).

"Francis Macmillen gave a brilliant concert in Houston, Monday night. Audience most enthusiastic. Consider him a violinist of the first rank. Introduction very auspicious and general demand for his return next year. Thank you for sending me an artist who gives so much pleasure. (Signed) Edna W. Saunders." The above telegram was received by the artist's managers after Mr. Macmillen's recent recital in the southern city under the above well-known local management.

Leff Pouishnoff, after his first great success in Milan (Italy) on November 10, was invited by the Chief of the Fascisti to play a second recital for the benefit of the Hospital for Tuberculous Children of the city. The great hall of the Conservatorio on November 22 was filled to its utmost capacity. When the manager of the affair offered Pouishnoff a check for the net profits of the recital, the pianist took out an American fountain pen and endorsed the check over to the Tuberculosis Hospital Fund.

The David Mannes School gave two Christmas concerts on December 19, and 21. At the latter, excerpts from The Messiah (Handel) and St. Matthew's Passion (Bach) were rendered by vocal and orchestral students.

The Institute of Musical Art gave its fourth students' recital on December 16, when Harold Lewis, Notera Barton, Cecile Brooks and Huddie Johnson were heard in piano works by Grieg, Brahms and Schelling.

Clarence Gustlin's presentation of American Opera Interp-Recitals will not be confined to clubs this season. Several well known educational institutions, such as the University of Kentucky, Oxford College, and the Central Normal College, are including programs by Mr. Gustlin on their artists' courses.

Marie Roemaet Rosanoff, who was heard recently in Aeolian Hall, New York, when she elicited high praise from the critics, has been engaged to play at the Vermont Festival in Barre next May.

Ralph Leopold scored success in recital in Kenilworth, N. J., on November 30, playing compositions by Chopin, Schytte, Arensky, Amain, Tschalkowsky and Grainger.

Guy Maier and Lee Pattison are constantly growing in popularity, as is evidenced by the fact that since the beginning of their season in November the duo-pianists will have given twenty-five concerts before Christmas of this year.

Paul Dukas, French composer, has become professor of composition in the Ecole Normale de Musique, at Paris.

The Cornish Trio, made up of three members of the faculty of The Cornish School, Seattle—Mr. Meremblum, Mr. Leviene and Mrs. Dow—is giving a series of four subscription concerts. It is by far the finest combination of

(Continued on page 40)

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CHARLES STRATTON'S SUCCESS AS A SINGER PROVES HIM RIGHT IN HIS DETERMINATION

A Popular Concert and Oratorio Singer—Comments on Selection and Presentation of Songs—Plans for the Coming Season

A strong determination to follow one's own inclination and adaptability for a certain gift leads to success and happiness more surely than an inclination to follow the line of least resistance or a course set out by someone else. This Charles Stratton has discovered to his own satisfaction, and one can tell in listening to him sing that he is following his own choice and that the pleasure he gives to his audience is a reflection of the pleasure he derives from it himself.

"I always wanted to sing," said Mr. Stratton. "When I was nine years old my mother started me on the violin. Then I took up piano. But all the time I wanted to sing. I'm glad now, however, that I had a training in piano and violin, for it all helps; a good musical foundation and well rounded education is desirable for everyone who would be a true artist."

"I went to Harvard, and it was still the ambition of my mother to see me a successful business man. After being graduated from the university I went into business down South. My home, you know, is in Tennessee. I was getting along fine, but I knew I was not satisfied in commercial work and never would be. The urge in me to be a singer was too strong. At the time of the war I joined the marines, and when I came back, I just broke loose and went up to Boston to study. Boston and then New York and I was started on the work I wanted to do."

That he made no mistake is attested by Mr. Stratton's popularity in the music world. He is becoming almost a "permanent fixture" with the Beethoven Ninth Symphony.



CHARLES STRATTON.

For the past two summers when it has been given at the stadium, Mr. Stratton has been the tenor soloist.

"I sang the Ninth in Boston in November, and it marked my sixteenth and seventeenth times," commented Mr. Stratton.

This young artist is also in great demand for oratorios and festival work. But he is no less pleasing in recital work. Questioned as to whether he liked recital as well as oratorio, Mr. Stratton replied "Yes, even better in some ways. Oratorio demands real artistry and thorough familiarity with the style, but recital offers more chances for the expression of individuality. In songs an infinite variety of moods are presented, and they are not bound down by tradition as oratorio is."

Here Mr. Stratton added a few words on his selection and study of programs.

"I believe the public likes to hear and looks for some familiar things in a recital, but they also like to find something of new interest. Last year I began my New York recital with an Italian group, but used modern Italian instead of the old Italian. Then I also used a group of Southern negro songs." The writer recalled how delightfully he had sung them.

"I picked up some unusual ones, using some that my old colored mammy had sung to me. On my programs this year I am using a group of Icelandic folk songs which are little known."

As to the study and presentation of songs, Mr. Stratton continued, "I believe it is unwise to attempt a song that one cannot actually feel himself. Songs which 'go across' beautifully with one singer may or may not be successful or significant with another, according to the manner in which he can enter the spirit of the song. Composers and publishers often request me to sing their songs and I do so gladly if the song appeals to me. If not, I tell them frankly it may be a fine song, but I don't feel it and will not sing it."

"I always study the texts of my songs carefully. It is as important to know the thought you are presenting through music as to know the melody."

Mr. Stratton has a very busy season ahead. He is again soloist at the Brick Presbyterian Church in New York, where he enjoys the work immensely, with Clarence Dickinson, organist. During the year most of the well known oratorios are sung there. He will have two tours in the South, one after Christmas and one after Easter. He will be in New England in January, in Tennessee in February, in New York and Pennsylvania in March and in North and South Carolina and Georgia after Easter. In the

spring too, there will be many festivals for which Mr. Stratton will undoubtedly be in demand again, and these will have to be fitted in with his concerts, oratorio and church work.

With all the rush of things, Mr. Stratton continues to be good-natured and of a genial disposition. Unquestionably he is in his right sphere.

Idelle Patterson in "Notable Women of America"

The following about Idelle Patterson appears in that new (limited edition) book entitled, *Notable Women of America*:

MME. IDELLE PATTERSON

Here is a story for you if you happen to be a girl, young and with a desire to become a great singer, even though obstacles lie in your path. Here is a story for you if you are a cynic and declare that success is not won by courage, determination and constant effort.

Idelle always wanted to become a singer, but her father was of the old school, and was appalled at the thought that his daughter would go on the stage, so Idelle studied the violin and dreamed of the career she cherished. Then, when she was sixteen, she took the initiative, ran away from high school and married an accomplished musician and teacher, who began to develop and train her voice. Together they came to New York, and, like most students who come to the metropolis, learned how hard it is to get along on little money and how quickly savings are swallowed up by expenses and fees.

She just had to earn money, so she decided to learn stenography and typewriting. Not having enough cash to spend on a course, she purchased a Pitman's book and taught herself. Then came a situation as secretary and soon she was working days and studying nights. Disappointment followed disappointment. People said she would never become a singer but she kept everlastingly at it. Five years passed, and she went to Paris for a year's hard study. Returning, she sang in church for two years, and then went on tour as prima donna with the Gilbert and Sullivan Opera Company. An extensive concert tour with David Bispham, the great American baritone, followed, and later she joined the Opera Comique in New York.

Finally, she started upon her career as a concert artist, and success has crowned her diligent and sincere efforts. Today she is acknowledged to be one of America's foremost artists. She has sung as soloist or prima donna in every large city of the United States and Canada, and has appeared in concert and joint recital with the world's most famous musicians and orchestras. She has a lyric soprano voice of exceptional range, color and flexibility, and uses it with consummate ability. It is not beyond the compass of musical appreciation to add that her youthful beauty and charming personality supplement the irresistible appeal of her voice. Ask her the secret of her wonderful singing and she will tell you, a strong determination to achieve; hard, unceasing work, and study. She attributes a large measure of success to her husband, who has been her sole instructor.

Madge Damell Studio Notes

Lucille Arnold, soprano, who has been studying with Madge Damell (her only teacher) for the past five years, is singing the role of Charlotte in *Princess Flavia* at the Century Theater; she is soprano soloist on Sundays at St. James Church, Elmhurst, L. I., which position she has filled for the past five years. Mildred Post, another pupil, filled Miss Arnold's position for four weeks while the latter was on tour. Elenor Witmar was engaged for Geraldine Farrar's *Frasquita* company, and Lucy Lawlor is singing with the Vagabond King at the Casino. Mrs. W. M. Chambers, soprano, appeared as soloist at the Harvest Musical Festival in Pinehurst, N. C., on October 28. Ella Lang, soprano, director of the choir at St. Paul's Lutheran Church, Richmond Hill, L. I., was soloist at special services there for the Masons on November 22.

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Brilliant Triumph Scored by HARRY FARBMAN

As Soloist with DETROIT SYMPHONY ORCHESTRA

December 3 and 4, 1925

"FARBMAN IS GIVEN OVATION."
"FARBMAN SCORES TRIUMPHS."

Detroit Free Press, Dec. 4.

"FARBMAN'S VIOLIN PLAYING
MOVES SYMPHONY AUDIENCE."

Detroit Times, Dec. 4.

"BRILLIANT TRIUMPH SCORED BY HARRY FARBMAN."

Detroit News, Dec. 4.

The Detroit Free Press, Friday, December 4, 1925

Harry Farbmán Is Given Ovation

Detroit Violinist Scores Triumph in Concert at Orchestra Hall

BY CHARLOTTE M. TARSNEY

Harry Farbmán, another of the Auer celebrities, made his local debut with the Detroit Symphony, Thursday evening, in Orchestra hall and the enthusiastic reception accorded him indicates the pride Detroit has in this young artist, just rounding out his teens. South American audiences and those in the East have heard him since his coaching under Auer, and the reports which came from those sources prepared the symphony subscribers for his remarkable performance of the brilliant Saint-Saens Concerto in B Minor last evening.

At the outset young Farbmán has the essentials of the true violinist's equipment. His tone is of lovely quality; his bowing is flexible and well controlled; his left hand has splendid agility; his intonation is pure and true. Moreover there is keen intelligence as directing force and that warmth of feeling and unusual maturity of comprehension of a composer's thought that marks his work with the artist's stamp. He plays without any exaggeration or eccentricity, his modest bearing on the platform making a firm impression.

The opening movement of the Saint-Saens work, played with a poise quite remarkable for such a trying occasion, brought his audience into the proper attitude to fully appreciate the marvelous singing quality and sonority of his tone in the engaging andante movement, where his care in phrasing and musicianly taste were clearly observable. It was the more dazzling finale, however, which demonstrated his technical prowess, the ease of his performance belying the difficulties of the work. There was no distorting of the music's rhythmic values as he brought home to his hearers all the beauties in the score. The applause which had punctuated his performance at the close of the second movement again rose at him with a sincerity which must have gratified the youthful artist.

Ossip Gabrilowitsch gave the soloist superb sup-



port, the orchestral setting of rare charm being performed with a refinement of tone and a warmth of temperament that proved a proper setting for the youth's accomplishment.

The Detroit News, Friday, December 4, 1925

BY R. J. McLAUCHLIN

There was a sensation on the program, too, for Harry Farbmán furnished its latter half, playing the Saint-Saens Concerto in B Minor. There is no doubt that he is one of those divinely favored mortals fashioned by Providence in the image of a great violinist, and it is equally certain that his recent years have

been profitably spent. The concerto is very difficult. The first and third movements are spectacular, calling for an exciting technical display. The andante movement is not such a show-piece, but it was there that the soloist did his finest work.

As with many youthful geniuses his long bowing is better than his short and, he his fingers never so nimble, his tone is not sustained through elaborate arabesques as it is in music that is more tranquil and forthright. Concluding the second movement he played harmonics that it would bother the greatest of his kinsmen to surpass, for they were round and sweet and liquid and amazingly pure. His technical proficiency elsewhere was entirely above criticism.

TWO ENCORES

When he had finished the concerto the audience would not be denied. He is a young man in whom the city may take much pride.

Detroit Times, Friday, December 4, 1925

Farbmán's Violin Playing and Tchaikowsky Fifth Move Symphony Audience

There were two "big moments" in the Detroit Symphony Orchestra's Thursday evening concert at Orchestra Hall, the conclusion of the hysterical last movement of the Tchaikowsky Fifth Symphony when the audience not only applauded the orchestra to its feet but stood itself to make its meaning doubly plain, and Harry Farbmán's performance of the Saint-Saens B minor violin concerto, especially of the andante which breathes out its soulful song into ethereal harmonics.

Farbmán has a firm grasp of the underlying idea in the music, so that we don't feel that we are listening merely to a succession of disconnected passages. Of course the most conspicuous technical feat demanded is the harmonic ending of the slow movement, and the beauty and certainty of Mr. Farbmán's tone here brought gasps of admiration.

He was called back for two encores at the end, the Kreisler transcription of the Chaminade "Spanish Serenade," then a haunting Hebrew melody by Achron which he played with moving eloquence.

R. H.

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METROPOLITAN OPERA

FALSTAFF, DECEMBER 11

Verdi's opera, Falstaff, was repeated on December 11 with the usual cast. Antonio Scotti, in the title role, did exceedingly well, keeping the audience in continual laughter; his impersonation of this part fits his particular style admirably. Lawrence Tibbett, who sprang into fame last season when he portrayed the role of Ford, again sang and acted admirably. Lucrezia Bori was delightful as Mistress Ford, both from a vocal and histrionic standpoint. Giuseppe Bamboschek, who substituted for Mr. Serafin, kept his forces well under control during the entire performance. A fair-sized audience attended.

MADAME BUTTERFLY, DECEMBER 12

Madame Butterfly had its first hearing of the current season on December 12 (evening), the cast headed by Thalia Sabineeva in the title role, Gigli as Pinkerton and De Luca as Sharpless. The finest singing of the evening was done by the last mentioned artists, Ina Bourskaya being, however, a sympathetic Suzuki. Bamboschek was at the conductor's stand and gave the score a good reading.

SUNDAY NIGHT CONCERT, DECEMBER 13

Sunday night's concert had the additional attraction of Rene Chemet as violin soloist of the evening. She played, in company with the orchestra, Mendelssohn's violin concerto in E minor as an initial offering, and later an interesting group of shorter selections, including the Tchaikovsky-Hartmann Nocturne and the Wieniawski Polonaise. She displayed her customary technical proficiency, smooth beauty of tone and artistic capabilities. Lawrence Tibbett was the only other artist on the program to appear twice, singing first the Pagliacci prologue and later a group by Handel, Scarlatti and Tchaikovsky. Mr. Tibbett was in excellent voice, its delightful baritone quality, his gift of expression and appealing personality being at all times in evidence. The audience recalled him five times after his first appearance. The sopranos who contributed much to the evening's pleasure were Joan Ruth, Grace Anthony and Yvonne D'Arle. Miss Ruth's clear, well controlled voice was heard to advantage in the Micaela aria from Carmen; Miss Anthony offered Musetta's Waltz from La Boheme in a manner that brought forth a warm reception; and Miss D'Arle sang the aria, O Beaux Reves Evanois, from Etienne Marcel, with her customary fine voice and gift of interpretation. Her voice has materially increased in beauty since last year, and she was recalled six times. The orchestra provided no small addition to the program with its rendition of the Glazounoff suite, Ruses d'Amour, displaying its usual unity and alert response to the conductor's baton. Mr. Bamboschek conducted, in the Zampa overture and Chabrier's Espana Rhapsody which introduced and concluded the evening respectively, with his usual skill.

PELLEAS ET MELISANDE, DECEMBER 14

The Metropolitan's production of Debussy's only opera is the last word in operatic lavishness, and a capacity audience assembled to hear the work on December 14. It would be difficult to find the equals of Edward Johnson, Lucrezia Bori and Clarence Whitehill in sympathetic understanding of the subtle beauties of his highly rarefied score. As the personnel of this particular "triangle" the work of each was a perfect complement to the others. Rother gave a rather literal interpretation of Arkel, and Helen Hunter was satisfactory as Ynold. The short off-stage chorus of sailors might as well be eliminated, as it is quite inaudible. It is a pity that the scene in which Ynold attempts to lift the stone has been cut, as it is so very effective and such an organic part of the play.

FEDORA, DECEMBER 15

Jeritzta, as Fedora, the fourth operatic offering in the Brooklyn series, was a social and artistic triumph. Looking every degree the charmer, and singing unusually well, she carried the performance forward, and her scenes with Edward Johnson were dramatically thrilling. Mr. Johnson was in fine voice and sang the difficult arias to the enthusiastic delight of his audience.

Nanette Guilford and Scotti were able assistants in the

quartet of principals. Dalossy, Alcock, Bada, and a host of others, made up the cast. Assistant Conductor Pelletier played the piano in the drawing room scene. Mr. Papi made much of the in-and-out musical score and the orchestra was superb. There is not much to be said about Fedora as an opera, but a great many people love to hear the music, and for them it is presented.

ANDREA CHENIER, DECEMBER 16

Giordano's popular opera, Andrea Chenier, with the three stars, Ponselle, Gigli and Ruffo, coming in for the wildest kind of enthusiasm during the evening, was given its first hearing of the current season on December 16. All three artists are familiar in their respective parts of Madeleine, Andrea Chenier and Charles Gerard. Miss Ponselle made an attractive picture and invested her singing and acting with much fervor, being in glorious voice. Gigli also appeared to be in best form, and the two did some beautiful singing throughout the evening. Always a dominant figure was Ruffo, whose voice was heard to particular advantage in the part; he was most effective in the third act. Of the minor roles the work of Didur as Mathieu stood out conspicuously. Didur is a past master in character roles and his work upon this occasion was a high light of the performance. Others also deserving of praise were Lawrence Tibbett as Fleville and Marion Telva, a rich voiced old woman. Bamboschek wielded the baton.

LOHENGRIN, DECEMBER 17

Lohengrin was given for the third time this season at the Metropolitan on December 17 with an excellent cast. Marcella Roeseler repeated her portrayal of Elsa and sang especially well, her high notes being clear and true to pitch. Rudolph Laubenthal was the Knight of the Holy Grail and sang with beauty of tone. He was gorgeously costumed in the last act and made a striking figure. Paul Bender again was impressive as the King. His voice is rich in quality and his stage presence is highly commendable. Clarence Whitehill makes all of his roles distinctive, and especially are his Wagnerian portrayals unforgettable. His Telramund had the necessary vindictive and sinister qualities. Margaret Matzenauer's personality was a vital force in all of her scenes and she sang with true understanding of the Wagner traditions. Lawrence Tibbett was excellent as the King's Herald. Bodanzky conducted.

(Later reports of the week will be published in the next issue.)

N. Lindsay Norden Directs Reading Choral

The Reading Choral Society, N. Lindsay Norden, director, gave its first concert of the season in the Strand Theater, Reading, Pa., on December 17. A large audience, by attentive listening and appreciate applause, demonstrated conclusively that the program was thoroughly enjoyed and that the high standard set at previous concerts had been maintained at this concert. The program was made up of interesting and varied orchestral and choral numbers. There were four selections for orchestra—Goldmark's overture, Sakuntala; Bizet's Adagietto and Carillon, and A Garden, by N. Lindsay Norden—played by an orchestra of forty musicians from the Philadelphia Orchestra. The Norden composition is a musicianly work in one movement. It is scored for small orchestra, two each of flutes, oboes, clarinets, bassoons, horns, one harp and the usual strings. As the title indicates, it is quiet in tone color and in musical character. The composition is built upon a single theme which is variously developed, chiefly by instrumentation.

The choral selections were The Heavens Declare, Saint-Saens; Bide With Us, Bach; Te Deum, Dvorak, and the Chorale from the third act of Die Meistersinger. Mr. Norden is to be commended for entrusting as many of the solo parts to local singers as they can handle artistically. A part of the Saint-Saens setting of the Nineteenth Psalm is written for four baritone voices, and three of the parts were sung by Reading musicians—Clarence H. Ruth, Albert E. Vize and Daniel W. Weidner. The fourth artist was Norman Jollif, a well known musician from New York. Other artists from New York who aided in making the concert an artistic success were Margaret Northrup, soprano; Anna Harris, contralto, and Wendell Hart, tenor. Congratulations are due Mr. Norden for securing such a splendid array of talent, for they displayed admirable technical skill, an excellent knowledge of style, and sang

with much feeling. Laura M. Snyder, soprano, also deserves credit for the musicianly rendition of her solo. Carroll W. Hartling proved a capable organist.

Mr. Norden and his Choral Society are giving Reading many splendid musical treats. Among those announced for the future is a performance of Saint-Saens' Samson and Delilah on April 15.

Percy Rector Stephens Pupil in Recital

One of the most successful of the series of song recitals was given on December 14 at the Percy Rector Stephens studio, New York, by a talented young Portuguese girl from



Photo by Sarony

EVA RODRIGUEZ.

Hawaii, Eva Rodriguez. Her program consisted of an operatic aria and Italian, French, Spanish, German and English songs.

Miss Rodriguez has a voice of rich mezzo color and her understanding and projection of songs in the various languages is unusual in such a young singer. It was a noticeable fact in the presentation of her songs that careful and conscientious preparation had been made. This augurs well for the future. Miss Rodriguez owes much to Herbert Goode for his colorful and musicianly accompaniments.

NEW YORK CONCERT ANNOUNCEMENTS

- DECEMBER 26—New York Symphony Orchestra, afternoon, Carnegie Hall; Oratorio Society, evening, Carnegie Hall; La Forge Bernum Noonday Musicale, Aeolian Hall.
- DECEMBER 27—Philharmonic Orchestra, afternoon, Carnegie Hall; International Composers' Guild, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.
- DECEMBER 28—Maria Theresa, dance recital, evening, Carnegie Hall; William Murdock, piano recital, afternoon, Aeolian Hall; Beethoven Association, evening, Town Hall.
- DECEMBER 29—Paul Whiteman and Greater Concert Orchestra, evening, Carnegie Hall; Winifred Macbride, piano recital, afternoon, Aeolian Hall; Orchestral concert by Percy Grainger, evening, Aeolian Hall; League of Composers, evening, Town Hall.
- DECEMBER 30—John Coates, song recital, evening, Town Hall.
- DECEMBER 31—Philharmonic Orchestra, evening, Carnegie Hall; Lynnwood Farnam pupils in organ recital, evening, Town Hall; Andres De Segura's Artistic Mornings, Plaza.
- JANUARY 1—Philharmonic Orchestra, afternoon, Carnegie Hall; Paul Whiteman and Greater Concert Orchestra, evening, Carnegie Hall; League of Composers, evening, Town Hall.
- JANUARY 2—Children's symphony concert, morning, Carnegie Hall; Florence Austral, song recital, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Edwin Swain, song recital, afternoon, Aeolian Hall; Cornell University Musical Clubs, evening, Town Hall; The Roosevelt recitals, afternoon, Hotel Roosevelt.
- JANUARY 3—Hulda Lashanska, song recital, afternoon, Carnegie Hall; Hugo Kortschuk, violin recital, afternoon, Aeolian Hall; Ethel Leginska, conducting eighty men from the Philharmonic Orchestra, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.
- JANUARY 4—Dusolina Giannini, song recital, evening, Carnegie Hall; Felix Salmond, cello recital, afternoon, Aeolian Hall; Hartmann Quartet, evening, Town Hall; Helen Teschner Tas, violin recital with Arthur Loesser assisting, evening, Steinway Hall.
- JANUARY 5—Philadelphia Orchestra, evening, Carnegie Hall; Mary Allen, song recital, afternoon, Town Hall; Cherniavsky Trio, evening, Aeolian Hall.
- JANUARY 6—Cincinnati Orchestra, evening, Carnegie Hall.

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NEW YORK CONCERTS

DECEMBER 10

National Opera Club Program

The December 10 program of the National Opera Club (Baroness von Klenner, president), in the Myrtle Room, Waldorf-Astoria Hotel, was heard by a capacity audience. Acting president Mrs. Clarence R. Meeks publicly observed that the club was "carrying on vigorously," and read regrets from Mesdames Gordon and Claussen. She introduced guests of honor, Mesdames Thomas Slack, Angelique Orr, and Mildred Holland, each saying a few appropriate words, and Carl Figue made an appeal for more members for the Opera Choral, which he conducts. Splendid soloists were provided by the chairman of the day, Mrs. Joseph Gutman; they were Frances Golden, lyric soprano, who has a bright and expressive voice, who offered songs by Bizet, Strauss, Terry, Farley and Del Riego; Frances Schotter, a young girl pianist, who greatly interested the large audience with her performance of a Schumann Symphonie etude, a Chopin impromptu, etc., showing vigor and variety of touch; and Diana M. Millican, Mexican coloratura soprano, who gave forth extreme high tones and the usual effects of her school. Mrs. W. H. Backus played fluent accompaniments for the singers. Completing the program, there was an ensemble of a dozen singers from the National Opera Club Choral, conducted by Carl Figue heard in appropriate Christmas carols.

DECEMBER 13

Philharmonic Orchestra

At its Sunday afternoon concert at the Metropolitan Opera, the Philharmonic Orchestra, Willem Mengelberg conducting, played a frankly popular program from its large repertoire and played it well. There was a large public to listen to Scheherazade before the intermission, and after it the preludes to Parsifal, to Lohengrin, and to Tristan and Isolde with the Liebestod from the latter thrown in for good measure. There was the heartiest of applause all the afternoon.

Gitta Gradova

A large audience was present at Aeolian Hall, December 13, to hear Gitta Gradova in her piano recital. Miss Gradova, as usual, was in splendid form, displaying a facile technic, beautiful tone, well controlled temperament and brilliant personality. Her powerful dramaticism, in contrast with her delicacy of touch in less sonorous passages, was truly remarkable. Her program was an interesting one, ranging from Beethoven to Stravinsky. The sonata of the former master, op. 31, No. 2, was rendered in a manner that brought forth all the artistry, interpretive individuality and pianistic capabilities of Miss Gradova. Topping the peaceful beauty of the Bach-Busoni, Now Comes the Gentle Saviour and In Thee is Joy, the sonata was one of the most satisfactory items on the musical menu. It was the second group, however—a potpourri of numbers, modern in character—that caused the most stir. Stravinsky's *Chez Petroushka*, less startlingly discordant than usual, was given an excellent rendition by the artist. Henry Cowell's *Episode* and Goossen's *The Tug* were pleasing. *Prelude*, announced as being here presented for the first time, composed by Ruth Crawford, proved decidedly advanced in text and called into play Miss Gradova's skillful fingering. Rudhyar's *Stars*, from *Moments*, No. 17, was also a first performance. It is appealing music of contrasting mood and the artist shared plaudits with the composer who was present. In conclusion of this group came Bela Bartok's *Allegro Barbaro*, a colorful selection of Eastern flavor, the beauties of which were clearly displayed by the pianist. A final group, equally shared by Chopin and Scriabin, concluded the program. Miss Gradova was the recipient of warm applause and was forced to add several encores to her already satisfactory offerings.

Elena Gerhardt

After an unusually successful concert tour of the middle west, Elena Gerhardt returned to New York for her second and last song recital this season, on December 13, at Aeolian Hall, which was filled to capacity.

Miss Gerhardt, who was in excellent form, rendered a generous program, consisting largely of seldom heard songs of Schumann. Other numbers featured were by Erich J. Wolff Tschaiakowsky, Hugo Wolf, and Richard Strauss.

Miss Gerhardt, who is a sincere artist, sang her various numbers intelligently and with a finish rarely heard. She received much well deserved applause and many elaborate floral tributes. She was obliged to repeat three of her program numbers: *Alle Dinge Haben Sprache*, Erich J. Wolff; Tschaiakowsky's *In Wogenden Tanze*, and *Auf Dem Gruenen Balkon*, Hugo Wolf. In addition she was liberal with encores.

Carroll Hollister, who was at the piano, accompanied the soloist admirably.

Kochanski

Mecca Auditorium is rather a large place for a violin recital, but Paul Kochanski, who gave his first recital there this season on December 13, attracted a good-sized audience just the same. Much interest was manifested in his performance of Beethoven's *Kreutzer Sonata*, which in addition to the piano part (played by Walter Damrosch), was augmented by the latter in an arrangement for added string orchestra. Mr. Damrosch says of this: "I have felt for a long time that the solo violin for which, together with the piano, Beethoven wrote this sonata, was not sufficient in certain places to adequately reproduce the tumultuous character of the music. Having in mind the old *Concerto Grosso* of the time of Bach and Handel, I therefore made an arrangement according to which a small orchestra is used especially in the tutti to reinforce the violin solo and afford a greater contrast when that instrument enters with an important theme. Usually the violin is drowned out by the piano in such places. I have not changed a note of the original score, but in a few places I have assigned parts of the solo to the instruments of the orchestra, in order to enhance the antiphonal character of some of the developments of the main themes."

The other number in which Mr. Damrosch was at the piano, assisting the soloist and string orchestra, was Bach's *Concerto in E*. For the concluding two groups, comprising *Praeludium* and *Allegro*, Pugnani-Kreisler; *Nocturne*, Chopin-Kochanski; *Gopak*, Moussorgsky-Rachmaninoff; *Prize Song*, Wagner; *Waltz in A major*, Brahms and Jota, Sarasate-Gregory Ashman furnished the piano accompaniments.

Mr. Kochanski's work won much approval. In the *Kreutzer Sonata* both he and Mr. Damrosch cooperated admirably, for which they were sincerely applauded.

DECEMBER 14

James Wolfe

A concert of exceptional interest was heard at Aeolian Hall on December 14 when James Wolfe, basso of the Metropolitan Opera Company, gave his first New York recital. The program began with three arias for bass—Vulcan's song (Gounod), *Il lacerato spirito* (Verdi) and *Si la rigueur* (Halevy)—followed by a Russian group, closing with Moussorgsky's *The Flea*. Then came a group of three numbers in German, and the last included two songs with organ accompaniments with Carolyn M. Cramp as organist, and a new song by Rhea Silberta called *I Met Dame Fate*, the poem by Lilian Lauferty-Wolfe (Mrs. Wolfe). Mr. Wolfe closed his program with Felman's *Boots*. Mr. Seligman was the able accompanist.

In this comprehensive program Mr. Wolfe disclosed a bass voice of rare range. His lower notes are surprisingly full and clear for a young singer. He has a most gracious personality and his interpretation is extraordinary. In fact in his Russian group, which was perhaps the most satisfactory, vocally and otherwise, he sang the familiar numbers with such tonal beauty that by this reviewer at least they have seldom been heard more perfectly rendered. Mr. Wolfe possesses many exceptional qualities and his future as a concert singer of the highest degree is assured.

The new song by Miss Silberta was particularly effective and the presence of Miss Silberta as accompanist for her newest song added to the interest in it. The audience demanded its repetition and both artists responded graciously. This was one of the most interesting concerts heard in a long time.

DECEMBER 15

Oratorio Society

On December 15, at the Metropolitan Opera House, the Oratorio Society of the New York City Christian Science Church gave its annual recital, appearing in a program that was noteworthy for its artistry as a unit, as well as for the fine quality of its soloists. Under the direction of John Warren Erb, the chorus of some 250 members sang with great beauty of tone, splendid unison and co-operative response to the leader's wishes. The orchestra, comprising sixty-two members of the New York Philharmonic, was also excellent. Soloists participating were as follows: sopranos—Vida Milholland, Kitty Cheatham, Marion C. Kener, Esther Wendell, Violet Parrish-Watson, Alice Osborne Madden and Christine Fonteyne; contraltos—Harriet Foster and Mina Hager; tenor—J. Steel Jamison; baritone—Darl Bethman.

The program was divided into two parts, the latter half



SUZANNE KEENER.

coloratura soprano, who recently signed a contract with Calvin M. Franklin to be under his management for the next two years. (Photo © Mishkin.)

again sub-divided. The first consisted of hymns and religious excerpts set to music. Especially interesting was Edna Eger-ton Gordon's *The Vision*, composed especially for the society, with Mr. Jamison singing the tenor solo. His voice gave evidence of delightful quality and full, clear tones, and added much to the value of the selection. Another soloist to afford pleasure was Harriet Foster, whose voice, as the first Shepherd in the *Delectable Mountains* from *The Pilgrim's Progress*, music composed by Edgar Stillman Kelley, was outstanding in its loveliness. Franklin Ford's cantata, *The Second Appearing of Christ*, also composed for the society, proved to be beautiful music and was heartily appreciated. The third and final unit of the second portion of the program, was called *Our America* and presented Augusta E. Stetson's *The National Anthem* by the chorus. The audience was of huge proportions and proved closely attentive throughout the program.

Rhea Silberta—Maria Rosamond

At a joint recital given in Town Hall, December 15, the gifted pianist and composer, Rhea Silberta, and Maria Rosamond, dramatic soprano, presented a program of varied interest. Miss Silberta appeared in the triple role of soloist, composer and accompanist. As a pianist, she has a fine understanding of the classic interpretation as denoted in her rendering of the Beethoven Sonata *Apassionata*, the possessor of a brilliant and clear technic, in combination with a depth, sonority and mastery of tone. In her second group, the pianist left nothing to be desired in her conception of the Chopin G minor Ballad, and the descriptive Emerson Withorne Pell Street; both of these proved to be happy vehicles for the display of Miss Silberta's forte, which lies in the more ostentatious type of composition. As composer of songs, Miss Silberta is clever and far-sighted, and she is well balanced in her harmonic combinations, for while her progressions are modern, they flow with a deep and rich emotional melody. This is particularly true of *Yom Kippur*, with which Mme. Rosamond closed the Silberta group and which she delivered with dramatic intensity.

Mme. Rosamond has the intelligence of knowing the art of restraint, so that when she comes to her climaxes her high notes are clear and potent. She is the possessor of a voice of good quality and ample power, and she displayed skill in the matter of interpretation. She was also heard in numbers by Tschaiakowsky, Schubert, Fourdrain, and others. Both artists were accorded spontaneous appreciation and graciously added to their program.

Philadelphia Orchestra: Szigeti's Debut

Joseph Szigeti, a young Hungarian violinist of considerable reputation in Europe, played for the first time in New York, on December 15, at Carnegie Hall, as soloist with the Philadelphia Orchestra. The work he presented was the Beethoven concerto. It may be said at once that Szigeti not only justified the expectations aroused by reports from Europe, but even exceeded them. It is taken for granted that a violinist of today will have an adequate technic. Mr. Szigeti has. He also has a tone of exceedingly beautiful quality, but both these things in his playing are merely incidental. As a musician, he shines supreme. Never in the long career of listening to concerts has this writer heard anyone who was so extremely unselfish in his playing. There is an enhancement of the music, a withdrawal of the artist that is astonishing. Mr. Szigeti's one purpose in life as he stood on the platform appeared to be to interpret the music of Beethoven as nearly as possible in the way in which Beethoven himself wished it to be read—and he succeeded. It was as impressive and effective a performance of the Beethoven concerto as has ever been given in New York, especially since Stokowski, as he always does, took as much

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pains with the orchestral part as if it were a work for the orchestra alone. Szigeti was called back four or five times. His success was unquestioned.

The program opened with a Handel overture in D minor, a bit of noble music that served to emphasize the magnificent quality of the string section of the Philadelphians. After the intermission there were two short numbers from Moussorgsky's *Khowantchina*, a Prelude and Entracte, full of rich thought, proving that the Russian by no means spent all his energy on Boris. The orchestration, especially the use of a horn *sforzando*, often recalls that opera. Then to end with there was a gorgeous performance of Stravinsky's *Fire-Bird* suite, which, especially when performed as well as it was on Wednesday evening, wears as well as anything the Russian has ever done.

DECEMBER 16

Sigrid Onegin

After a whole season's absence, Sigrid Onegin, Swedish contralto, made her re-appearance in New York in recital at Carnegie Hall on December 16, following an appearance a short time ago as soloist with the New York Symphony. Mme. Onegin has an exquisite natural voice, though its upper range seemed slightly restricted on Wednesday evening. Her program was varied, interesting and unhackneyed. She began with a Handel aria, followed it with a cycle of songs by Peter Cornelius rarely heard here, then with four of the seldom heard songs from the Brahms *Schöne Magelone* group, and, to end with, three of Moussorgsky's nursery songs, a song by the young British composer, Martin Shaw—not one of his best—and another by Frank La Forge. Mme. Onegin is a splendid interpretative artist and has an extremely winning personality on the stage. There was a characteristically large audience which insisted on a number of extra numbers and was prompt and liberal with applause throughout the evening.

Laurie Merrill

A charming song recital was that given in Steinway Hall by Laurie Merrill on December 16, the artist appearing in Spanish, French and English costumes. In good voice and clad in a beautiful Spanish shawl, the singer began with a series of Spanish songs by Granados, Padilla, Roig, Valverde, and closing with the standard *Habanera* from *Carmen*. She preceded each song by a brief prose translation (her own), and gave meaning to the foreign text through her varied facial and bodily expressions. Gaining power and variety of expression, she followed with French songs, in winsome white costume, with white wig, singing songs requiring grace, poetry and intimate expression, all of which she has in abundance. Her clear and true high notes, her sorrowful voice quality (in Hue's *L'oiseau bleu*) and her excellent style in the aria from *Louise* (Charpentier) brought her recalls. Concluding with songs in English by Scott, Watts, Head, Bridge, and her artistic accompanist, Richard Hageman, Miss Merrill demonstrated her varied accomplishments very successfully, her audience being completely captivated with the unique combination of handsome costumes, beautiful voice and many sided interpretation.

Sittig Trio

Aeolian Hall harbored a large audience of music lovers on December 16, the occasion being the first Chamber music concert this season by the Sittig Trio. This fine organization—consisting of Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano—has been heard regularly in New York for several years and during that period has established an enviable reputation because of its excellent ensemble work.

The program on this occasion contained a trio by Alex Voormolen, a Dutch composer, said to be a pupil of Ravel. Mr. Voormolen's composition, while melodious, is modern in its development, showing a strong penchant towards the modern but not the extremist school. There are traces of originality, but also recollections of Stravinsky and Grainger. While it pleased, it did not make a striking impression. The Sittig Trio played it effectively, however. The concert opened with Beethoven's trio in D major, op. 70, No. 1, and closed with the trio in C minor, op. 101, by Brahms, both of which were presented with artistry, musicianship and excellent tonal balance. Much sincere and well deserved applause was accorded the three artists, and floral tributes aplenty were given Miss Sittig.

DECEMBER 17

Philharmonic Orchestra: Zimbalist, Soloist

Efrem Zimbalist, violinist, appeared as soloist with the Philharmonic Orchestra on December 17, and was accorded an ovation for his playing of the Mendelssohn concerto for violin in E minor, op. 64. He has not been heard of late before a New York audience, which may account for the im-

pression that he has grown in stature as a mature artist. The Mendelssohn concerto, which is one of the few works of that composer that has retained its popularity with modern composers, gave ample opportunity for the display of a smooth and brilliant technique, colorful and finely phrased. The troubled sweetness of the andante movement was rendered with a delicacy and restraint altogether admirable, giving depth and character to a selection not always notable for those qualities. The continued applause at the end of his offering held up the program for several minutes.

The concert opened with the rather lengthy symphony No. 2 in C minor of Bruckner, in whose savage rhythms and ornate thematic embellishments Willem Mengelberg, who conducted, visibly exulted. Portions of this work seemed a trifle turgid and involved, some of the themes tending to become rather tenuous through their elaborate development. This, however, was amply redeemed by the pure lyricism of other moments. The fourth movement of this work, finale—*Ziemlich schnell*, was particularly impressive with the queer accenting of the rhythms by the horns and brasses.

The concluding number was the dramatic *Leonore Overture*, No. 3, of Beethoven, which helped to restore the Philharmonic calm of the audience which had so rudely been shattered by its enthusiastic reception of Zimbalist.

The same program was repeated on Friday afternoon.

New York Symphony: Paderewski, Soloist

The concert of the New York Symphony at Carnegie Hall on December 17 and 18 had a very simple program: First part, the first Brahms symphony; second, the Schumann piano concerto, Ignace Paderewski, soloist. Walter Damrosch conducted. The audience rose to receive Mr. Paderewski—it does for no other artist—and he responded with a performance of the concerto that often recalled the days when he was the greatest of pianists. There was great applause for him and he responded with two encores.

De Seguro's Artistic Morning

It is needless to say at the beginning that most of the interest at this concert was centered in Will Rogers, the brilliant humorist, who, with the De Reszke Singers, has been making a successful tour of the country. Mr. Rogers was down on the program to speak on *All I Know Is What I Read in the Papers*, but it seemed to the writer that he strayed from this topic and spoke more on some of his interesting experiences with President Coolidge, Colonel Mitchell (with whom he said that he had positively made his last flight in any aeroplane), then touching on professional football, the old fiddler from Maine, and the wants of the present day college boys and girls. His remarks were always "Rogerese" and the large audience thoroughly enjoyed his all-too-short talk.

The De Reszke Singers also delighted in several groups of songs, two popular ones of which were the ever lovely *Deep River* (Burleigh) and *Seguidilla* (Bazan). The fine, individual voices, blended admirably and they sang their numbers with consummate interpretative skill, holding the interest of their hearers throughout.

Nanette Guilford, Metropolitan Opera soprano, made an attractive picture and revealed her beautiful, fresh voice of ample power and her charm in interpretation to advantage in the *Nozze de Figaro* aria by Mozart and the *Ernani* *Involami* from Ernani, extremely well rendered. Her closing group ended with Mrs. Beach's *Year's at the Spring*. She was cordially received. Emil Polak was at the piano.

DECEMBER 18

Biltmore Morning Musicales

A most interesting program and collection of artists as usual were assembled for the Biltmore Musicales on December 18. Maria Muller, soprano of the Metropolitan Opera, was heard in a group of German songs including two Brahms, a Schubert and a Grieg. Her second contribution was an aria from *Der Freischütz* and she sang the duet from *Aida* as a finishing number with Joseph Schwartz. Mr. Schwartz, baritone, of the Chicago Opera Company, began the program with *Care Selve* (Handel) and an aria from *L'Africaine* (Meyerbeer). His second group, three Russian songs by Gretschaninoff, brought an encore, *The Flea*. Mr. Schwartz was particularly effective in this group and was the recipient of most enthusiastic applause. Miss Muller was also encored deservedly for her singing. The third artist Raoul Vidas, violinist, who contributed several groups. Rudolph Gruen was accompanist for Mr. Vidas.

Tollefsen Trio

The Tollefsen Trio has its own established clientele—that was evident in the large attendance at their December 18 concert, in Town Hall. Special interest was manifested in three Scandinavian Folk Music Settings for piano, violin and cello, by Herman Sandby, in which the wistful melody of *Song of the Dale* (Swedish), and the alternating melody and sprightliness of *Spring Dance* (Norwegian), were especially liked; the latter was repeated, after the composer had been introduced to the audience by Mr. Tollefsen. Throughout the concert the applause was such that the artists (two Tollefsens and cellist Gruppe), frequently rose between movements, or came back to the stage. Boellman's interesting trio in G brought many enjoyable musical moments, the fugal episode which opens the scherzo coming out well. Chausson's trio, op. 3, story temperamental music, though an early work of this composer, shows genius, such as later commanded the world's attention in operas, stage tragedies, symphonies and chamber-music works; it is full of strong individuality, and on this the three players seized avidly, bringing out themes and contrapuntal periods with every understanding. In this the artists achieved their highest perfection—indeed, throughout the evening it would seem that they have never played better. The concert was broadcast.

Joseph Szigeti

In the description of the concert of the Philadelphia Orchestra, appearing as another item in this department, the violin playing of Joseph Szigeti, who appeared as soloist with that organization, is reviewed. On December 18, he made his first appearance as recitalist. All that is said of him in the previous review was substantiated by his playing on that evening. In addition, in the more intimate surroundings and independent air of a recital, the qualities already

praised came to even stronger valuation. There were the same unvarying beautiful tone, the same absolute surety of intonation, and the same magnificent and unfaltering musicianship. Mr. Szigeti began with a G major sonata of Tartini, played next the unaccompanied Bach Sonata in G minor, a Mozart concerto, two numbers from Bloch's *Baal Shem*, and a final group which included Veracini's *Largo*, a Kreisler arrangement of a dance by Dvorak, the Prokofiev melody in B (dedicated to Mr. Szigeti) and a Paganini Caprice.

The whole program was beautifully played. If one number is to be singled out for particular enjoyment, it should be, perhaps, the Mozart concerto. Played throughout in perfect style, it lived and grew young again under Szigeti's bow. There was never a moment of the dryness which so many artists seem to think is inevitably associated with Mozart. In the lighter numbers he showed that there is a keen humor mingled with his musicianship. The audience liked Mr. Szigeti intensely. There was the heartiest of applause throughout the evening and at the end insistence upon a series of encores, among them, a performance of Paganini's *The Chase*, which was even more dazzling than that of the Caprice which had preceded it.

DECEMBER 19

New York Philharmonic

The feature of the Fifth Students' Concert by the New York Philharmonic Orchestra was the performance of

RAYMOND HAVENS



Press Comments on Recent Boston Recital:

BOSTON GLOBE, Dec. 3, 1925.

"He began his program with the Bach Prelude and Fugue in C. The elegant, quiet simplicity with which Mr. Havens performed the prelude led one to wish it might be heard more often."

BOSTON HERALD, Dec. 3, 1925.

"The middle group Mr. Havens played delightfully, with tone that was always beautiful and of a wide variety, tone with sonority to it, singing quality and sparkle, and at times a curious cool colorlessness that suited certain passages as though it were made for the purpose. To the modern music, Mr. Havens brought a sense of rhythm very keenly felt."

C. S. MONITOR, Dec. 3, 1925.

"The Bach was played in a thoroughly competent and musicianly manner. . . . In the moderns, Mr. Havens displayed a charming tone and a fine legato."

BOSTON POST, Dec. 3, 1925.

"For long Mr. Havens has been recognized as a performer of distinct ability. In his preceding concert, however, his playing disclosed a new ripeness and warmth, and last evening these qualities were again in evidence."

BOSTON TRANSCRIPT, Dec. 3, 1925.

"Here is a pianist for whom no apologies need be offered whose work requires no charitable amenities or gloss. His abilities and merits are well known. . . . An evening of rare pleasure it was for all within hearing. As for the performer, in his achievement of work of high artistic standards he need have no qualms as to a future."

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Henry Hadley's Tone-poem, Lucifer, with the conductor directing, Mr. Mengelberg having yielded the baton for the occasion. The work is not a new one, for it was heard here in 1914, when Josef Stransky presented it. A detailed description at this time is not necessary and it suffices to say that Lucifer, an inspired and powerful work, is one of Mr. Hadley's best. Other numbers were the Beethoven Coriolanus overture and Rimsky-Korsakoff's Scheherazade.

Mount Holyoke College Carol Choir

The Mount Holyoke College Carol Choir, under the direction of Dr. William C. Hammond, gave a concert at Town Hall, December 19, the program being made up of carols and other Christmas selections, embracing old numbers from the thirteenth, fourteenth and fifteenth centuries, arranged by Harvey B. Gaul, Dr. E. I. Bidermann and Clarence Dickinson, as well as old French, Bohemian, Russian and Spanish carols and Christmas folk hymns. There were also well known selections of popular church music in keeping with the holiday. The choir proved delightful—a collection of fresh voiced young women with true sense of tone blending, shading and a strict response to the leader's wishes. Dr. Hammond deserves warm credit for his splendid work as director of this choir. Judging from the applause that concluded each offering he was appreciated at his full worth. As an additional attraction, Dr. Hammond was heard in a number of organ solos, in which he displayed a skilful knowledge of his instrument. He was recalled again and again and forced to give double and triple encores. One of the loveliest of the choral numbers was the anthem, O Holy Night, by Adam, in which a soprano solo was given. The *Adeste Fideles* concluded the program and was sung standing, the audience joining the choir in the rendition.

Irvin Schenkman

On December 19, Irvin Schenkman gave a piano recital of classical works at Aeolian Hall. He opened his program with Bach's prelude and fugue, B flat minor and C sharp minor, which he played with sparkling technic and good musicianship. Mendelssohn's Variations Serieuses, which followed, was interpreted with fine rhythm and with an unerring feeling for the principle of style. His second group consisted of Schumann's Sonata in G minor and his third and fourth were made up of Brahms and Chopin. In the difficult Schumann number, the young pianist revealed to his audience that he is an artist of great talents, and especially did his hearers applaud him warmly after the Chopin numbers. These works Mr. Schenkman interpreted with rich and warm tones, finesse and Chopinesque understanding. Throughout the entire program the audience registered much enthusiasm. (Later concert reports will be published in the next issue.)

Marie Miller's Transcription Used

The National Association of Harpists, Inc., has included in the list of pieces to be played for the examination for professional membership, Marie Miller's arrangement of *Solfeggietto*, by Karl Phillip Emanuel Bach. This was voted upon at the last directors' meeting of the association.

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BOSTON

HAROLD BAUER CELEBRATES TWENTY-FIFTH ANNIVERSARY WITH THE BOSTON SYMPHONY

BOSTON.—Harold Bauer, pianist, was the soloist with the Boston Symphony Orchestra at its concert December 4 and 5, in Symphony Hall. There was particular significance in Mr. Bauer's appearance at these concerts in view of the fact that he made his first American appearance almost exactly twenty-five years ago, December 1, 1900, as soloist with the Boston Symphony Orchestra; also, at the concert of last week he played the same concerto, Brahms' first in D minor, which he introduced into this country for its first performance a quarter of a century ago. Mr. Bauer's entrance was the signal for uncommonly hearty applause; and after he had given a stirring performance of this relatively dull work, to the success of which Mr. Koussevitzky and his great orchestra contributed in no small measure, the pianist was given a floral wreath and accorded an ovation which he generously shared with Mr. Koussevitzky and the orchestra.

Another feature of this memorable concert was the first performance of Loeffler's symphonic poem, *Memories of My Childhood*, the piece which won the prize of a thousand dollars, offered by the Chicago North Shore Festival Association in 1924. Mr. Loeffler has here written music marked not only by his invariably sound workmanship, but also by melodic, colorful and stirring characteristics which ought to give it permanent value. Indeed, it is surely as agreeable and moving a composition as any that Mr. Loeffler has ever penned. The work was warmly received by the audience, and Mr. Loeffler, who was present, was forced to bow his acknowledgments. Mr. Koussevitzky opened his program with a most delightful performance of Brahms' Academic Festival Overture that we have ever heard, disclosing its inherent charm and stirring melodies in a manner that brought forth tremendous response from the audience. Equally effective was the Russian conductor's closing number, Ravel's second suite from his ballet, *Daphne and Chloé*, Mr. Koussevitzky playing the final dance with a frenzied wildness that was quite overwhelming.

GALLI-CURCI ADVANCES

Amelita Galli-Curci returned to Boston for a concert December 6, in Symphony Hall. With the admirable assistance of Homer Samuels, pianist, and Manuel Berenguer, flutist, Mme. Galli-Curci sang operatic airs from Meyerbeer and Rossini; Adam's Variations on a theme of Mozart; Bishop's ornate *Lo! Here the Gentle Lark*; old airs from Bononcini and Perogolese, and songs by Delibes, Brahms, Rabey Carpenter, Leoni and Fenner, not to mention many extra pieces. Mme. Galli-Curci has made significant strides as a concert artist. She sang everything with a vocal finesse and musical grace that added greatly to their value. Her scale is more even than hitherto and she has learned to color her tones to suit the mood of text and music. She is no longer at her best in bravura singing. It is in sustained lyrics that the warmth of her voice, especially in its middle register, brings out the high quality of her art. In the interval since she last appeared in this city Mme. Galli-Curci has also become a versatile interpreter whose singing is notable for more than a fluent technic and displayful coloratura.

PADEREWSKI DRAWS CAPACITY THROUG

Ignace Paderewski attracted an enormous audience to his first Boston recital of the season, November 29, in Symphony Hall. In a program which comprised Beethoven's thirty-two variations in C minor and his sonata, op. 53, Schumann's Carnival and pieces from Chopin, Schelling, Stojowski and Liszt, the Premier pianist disclosed sufficient beauty and power to make even the hyper-critical overlook the fact that Mr. Paderewski was not altogether in the vein and played in relatively uninspired fashion. In other words, while his technic was not wholly flawless, there were moments, as usual, of unsurpassed loveliness that make him the great artist that he is. Needless to say, Mr. Paderewski was obliged to add a supplementary program before his insatiate listeners would leave the auditorium.

ISA KREMER ENTERTAINS

Isa Kremer gave a recital November 29, in Symphony Hall, with Leon Rosenbloom, pianist, assisting her. Miss Kremer exhibited her singular gifts as interpreter and discuse in numbers by Paisiello, MacFayden, Tosti, Mousorgsky, Rimsky-Korsakoff, Cadman, Rossini and Fougere, and in folk songs from Russian, German, Yiddish and American sources. Miss Kremer is clearly at her best in folk music; but her peculiar abilities call for a different setting than the vast cold spaces of Symphony Hall. We should like to hear her in a more exotic environment—say, the Cave of the Fallen Angels, or in one of the other Russian night clubs, where Miss Kremer's art would appear to much better advantage. Be that as it may, her audience

at Symphony Hall derived great pleasure from her singing and demanded many encores. Besides providing praise-worthy accompaniments for Miss Kremer, Mr. Rosenbloom exhibited his gifts as a pianist in pieces by Chopin, Gluck, Mendelssohn and Rachmaninoff.

CLARA RABINOWITCH WINS NOTABLE SUCCESS

Clara Rabinowitch, pianist, gave a recital December 2, in Jordan Hall, playing Busoni's transcription of Bach's Chaconne, Beethoven sonata, op. 31, No. 2, and numbers by Chopin, Debussy, Ravel, Philipp, Infante and Liszt. Miss Rabinowitch proved to be one of the most promising pianists heard here in recent years. In spite of her youth she has already achieved a formidable technic that is adequate to the most exacting demands of her music and which can be brilliant when brilliance is in order. She has, moreover, a sure instinct for the melodic line and the ability to sense and project the emotional, and poetic qualities inherent in whatever composition she sets out to interpret. Witness her beautiful playing of the songful Adagio in the Beethoven sonata, the caressing manner that she brought to the Chopin Lullaby, the fine sense of shading in the pieces from Debussy and Ravel, the rhythmic swing of her brilliant performance of the Venice and Naples of Liszt. Miss Rabinowitch was heard by a large audience which was quick to recognize and applaud her gifts.

HART HOUSE STRING QUARTET PLEASES

The Hart House String Quartet (Geza De Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, cello), made its first appearance in this city, December 3, in Jordan Hall. The novelty of the program was Bartok's first quartet, op. 7, this being the first work of large dimensions by that composer to be heard in Boston. The introduction was not auspicious, this music proving to be cerebral and, to at least one pair of more or less sensitive ears, devoid of melodic or emotional substance. And although Bartok does not go to the extreme lengths of some of his contemporaries, particularly of the ultra-modern French school, his music as represented by this work is quite uncompromising in its harshness and freedom from those qualities which make music the most moving of the arts. However, it did serve, together with Debussy's exquisite quartet in G minor and the quartet in F major of Beethoven, to exhibit the individual and collective abilities of the admirable musicians that compose the Hart House Quartet. Mr. Hambourg and his confreres have achieved a very fine ensemble, their playing being noteworthy for precision, euphony and spirit. They were repeatedly recalled by an appreciative audience.

RAYMOND HAVENS SCORES IN RECITAL

Raymond Havens, pianist, gave a recital December 2, in Jordan Hall. He presented a well-varied and interesting program which provided an exacting test of his admirable gifts as technician and interpreter. Opening with the Prelude and Fugue in C minor of Bach, which he played with an accurate conception of its architectural structure and with a notably keen sense of rhythm, the pianist proceeded to the ever-welcome Carnival of Schumann, giving the latter a highly delightful performance marked by beautiful tone that he never forced and by a ready response to the melodic and poetic qualities of this remarkable composition. Mr. Havens disclosed a fine command of nuances in the colorful *Soirée dans Grenade* of Debussy, and in an interesting piece, *Shadows*, by Converse. A study by Scriabin, and pieces by Holst and Chopin gave Mr. Havens an opportunity to prove that he is a pianist of power as well as poetry and that his studies with Tobias Matthay in London during the past few years have made him an artist who gives great pleasure. For a brilliant closing number he played the familiar second Rhapsody of Liszt in a manner which roused his audience to enthusiastic applause. Mr. Havens is to be commended for not issuing any passes or free tickets except the customary press tickets for this concert.

REINALD WERRENATH IN WOLFSOHN SERIES

Reinald Werrenath, baritone, gave the second concert of the Wolfsohn series, December 3, in Symphony Hall. In his commendable zeal for novel music, Mr. Werrenath handicapped himself with a program unworthy of his powers. To be sure, he presented four excellent songs by Hugo Wolf, but the inclusion of no less than six Ojibway Indian melodies, as arranged by Howard Fisher, Yvonne Dore and George L. Hatton, and recent American songs by Henry F. Sachs, Alice Barnett and pieces by Trchame, Speaks and Spross, hardly gave him opportunity to reveal those qualities which have given him high place among the singers of the day. However, Mr. Werrenath surely merits praise for thus befriending the composers of our time. Mr. Werrenath's always clear diction and fine musicianship were notable features. Hubert Carrick was, as usual, a very helpful accompanist.

ELLEN BALLON PLEASES IN RECITAL

Ellen Ballon, pianist, gave a recital December 5, in Jordan Hall, playing Tausig's arrangement of a Toccata and Fugue out of Bach; Schumann's sonata, op. 22; a group of pieces from Chopin and numbers by Mendelssohn, Schuett, Jonas, Liadoff and Liszt. Miss Ballon revealed a brilliant technic, good tone, musicianly phrasing and temperament to burn. She lays on and spares not, which carries conviction if the music in hand calls for such treatment. This abundance of emotional power, if properly directed, can doubtless be made to serve great ends and place her high among the young pianists of this country. Miss Ballon was vigorously applauded by a good-sized audience.

JOSEPH LAUTNER WINS SUCCESS

Joseph Lautner, tenor, gave a recital, November 24, in Jordan Hall, this being the third recital given by a pupil of Arthur Wilson during the current season. As a program maker Mr. Lautner proved himself discriminating and individual. Opening with songs by Watts, Daniels, Griffes and Vaughan Williams, the tenor proceeded to classic airs from Bach and Handel. Then came a group of lovely French songs—two by Fauré and two by Duparc. There followed five pieces from the inspired pen of Hugo Wolf, and for a final group, three songs by Respighi and one by Cimara.

Mr. Lautner has made noteworthy progress since those days when he was an occasional soloist with the Harvard Glee Club. His voice has grown materially and he sings with musical intelligence of a very high order. He is not content, however, to make clear only the purely musical aspects of the song; he concerns himself also with the poetic

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and dramatic content of every piece that he sets out to interpret. Thus, he sensed and projected the delightful humor of Wolf's *Der Rattenfänger*, the poignant sadness of such songs as Duparc's *Soupir* and Wolf's *Wo Find Ich Trost*, the high spirit of the music that Wolf wrote for Goethe's drinking song. A peculiar quality in his top tones when he would give them body indicate a lack of uniformity in his scale; but this is a defect easily remedied. Mr. Lautner has made himself a highly interesting singer and a large friendly audience that heard him give abundant evidence of its pleasure in his work.

FRANK SHERIDAN PLEASURES IN RECITAL

Frank Sheridan, pianist, gave a recital, November 27, in Jordan Hall, when he renewed and deepened the favorable impression that he had made as pianist and musician when he appeared here with Felix Salmond, cellist, last season. His program included Busoni's transcription of Bach's *Chaconne*, five numbers by Schumann, three *silhouettes* by Daniel Gregory Mason, Chasins', clever and diverting, the Master Class and Chopin's sonata in B minor. He was warmly applauded by an appreciative audience.

LEE PATTISON GIVES PLEASURE

Lee Pattison, pianist, gave a recital, November 28, in Jordan Hall, for the benefit of the Alpha Chi Omega scholarship fund of the New England Conservatory of Music. Mr. Pattison gave a pleasurable exhibition of his familiar abilities as technician and interpretative artist in a well-varied program composed of old pieces arranged by Respighi, the B flat minor sonata of Chopin, and numbers from Brahms, Schumann, Liszt, Bax and Sowerby.

MASON CONDUCTS PEOPLE'S SYMPHONY

Stuart Mason conducted the concert of the People's Symphony, November 29, at the Hollis Street Theater. As usual, Mr. Mason presented an interesting program. Opening with a stirring performance of Wagner's overture to *Rienzi*, the orchestra then played Grieg's Northern Tunes for string orchestra. Then came Reynaldo Hahn's *Le Bal de Beatrice d'Este*, a charming piece for wind choir, harp and piano. This novel music received an admirable performance, with Renée Longy-Miquelle giving fresh evidence of her skill and taste as a pianist in the solo part. A beautiful rendering of *Chapartier's Impressions of Italy* brought the concert to a close.

Mr. Mason's skill and taste have combined to improve the flexibility and shading of the People's Orchestra. Their performances are marked not only by fine euphony and balance but also by the infectious spirit of the men and their able leader. An additional soloist on this occasion was Edmund Boucher, basso, who revealed an agreeable resonant voice and vocal skill in the familiar air, *Vision Fugitive* from Massenet's *Herodiade*.

GEORGE SMITH IN RECITAL

George Smith, pianist, gave a recital, December 1, in Jordan Hall. In composition by Italian, French, German, Russian and English composers, he displayed his fine command of technic and tone, and his expressive gifts as an interpreter. An audience of good size gave him a very warm reception.

BOSTON SYMPHONY ORCHESTRA FINDS A NEW PUBLIC

An examination of the subscription lists to the newly added series of Tuesday afternoon concerts, by the Boston Symphony Orchestra in Symphony Hall, Boston, has led to an interesting disclosure. The hour for this new series was set at 3.15, largely for the convenience of out-of-town patrons. Before the opening concert on the first of December, the series was within a few seats of being fully subscribed. A classification of the records yields the following results: Subscribers living in the city of Boston, 26 per cent.; subscribers living in the city of Boston, 59 per cent.; subscribers from outlying cities and towns, 15 per cent.

In other words, three-quarters of this new public of the Boston Symphony Orchestra live outside of Boston, and a considerable number of this visiting public come from about seventy-five cities or towns of Massachusetts, New Hampshire, Rhode Island and Connecticut. Certain of these towns have been visited by the Boston Symphony Orchestra in seasons past, but the increasing demand in Boston and the larger auditorium have made feasible and necessary a curtailment of the orchestra's New England itinerary.

DRAMATIC RECITAL AT N. E. CONSERVATORY

With a program remarkable for "first times in Boston," the dramatic department of the New England Conservatory of Music gave a dramatic recital in Jordan Hall, December 4, under direction of Clayton D. Gilbert. Use of incidental organ music by Harold Schwab, organist of All Souls' Church, Lowell, was a notable musical feature of the first performance on any stage of *The Black Night*, dramatized by Mr. Gilbert from a story of the same name by James Hoffer. The characters were: The Apothecary, Bernard Hughes; The Apprentice, Silyl Barber; The Child, Alice Bernard and The Soldier, Vincent Fiore.

Another piece in which the pantomime, the spoken word and music were combined was *The Pierrot of the Minute*, Ernest Dowson's dramatic phantasy. By special permission of the composer, Granville Bantock, his music written for this little play was used for the first time at any performance, the parts rendered by Gertrude G. Brailey, pianist, and John Vincent, flute. The characters of a moon maiden and Pierrot were taken by Muriel MacLachlan and Mortimer Chadbourne.

Likewise of musical moment was the first presentation in this country of *The Intruder*, a one-scene ballet, the music by the late Camille Saint-Saëns. The cast: Nicco, Ethel Bon; Collette, Naomi Andrews; Companions of Collette—Mary Lawrence, Emily Bradshaw, Madeline Cudworth, Evelyn Boring, Sue Burgess, Olive Ekstrom, Gwendolyn Bowker, Julia Brown, Eleanor Davis, Florence Fitzgerald, Dora Sanborn and Mary Moser.

A great audience welcomed a revival, by request, of Mr. Gilbert's *Story of the Willow Pattern Plate*, a pantomime in the manner of the Chinese Theater, with music by Charles P. Scott, which was first performed at the Conservatory on December 4, 1914, and which has since then had a noteworthy record of presentations at little theaters throughout the country. The characters at this second Jordan Hall production were: A Wealthy Chinese Mandarin, Stanley Hassell; Koong-See, Ethel Bon; Chang, Mortimer Chadbourne; A Young Handmaid, Evelyn Boring; An Old Domestic, Louise Black; Ja-Gin, Richard McIntyre; A Gardener, George Powers; Property Man, Norman Strauss,

and Attendants to Ja-Gin, Leslie Couillard, Wesley Patterson, Vincent Fiore and Cyrus Thompson.

Two scenes from *Madame Sans-Gêne*, Victorien Sardou's comedy, opened the program, with the following cast: Monsieur Tulip, George Powers; Lady-in-Waiting, Harriet Westphal; Monsieur Despreaux, Donald Van Wart; Monsieur Leroy, Norman Strauss; Monsieur Cop, Leslie Couillard; Marshal Lefèvre, Stanley Hassell; Napoleon, Benjamin Russel, and Catherine (Madame Sans-Gêne), Elsa Evans.

The recital was repeated in Jordan Hall the following evening.

CONCERT AT VINELLO-JOHNSON SCHOOL

A reception and concert were given by Mme Vinello-Johnson, November 24, in the auditorium of the Vinello-Johnson School of Voice and Opera. The occasion was the return from Europe of Lucretia Goddard Rush, gifted young soprano who has made such rapid strides as a singer during the past few years under the tutelage of Mme. Johnson. Artist-pupils of the school participated in an interesting program of music.

TILLOTSON PLAYS IN WARREN, PA.

Frederick Tillotson, pianist of this city, was heard recently at the opening recital of the season for the Warren Conservatory of Music and the Philomel Piano Club at Warren, Pa. He displayed his fine abilities in a well-varied program drawn from Rachmaninoff, Scriabin, Blumenfeld, Medtner, Mozart and Chopin.

CLAUDINE LEEVE SOLOIST WITH BOSTON SINFONIETTA

Claudine Leeve, soprano, appeared as soloist with the Boston Sinfonietta, October 30, in Plymouth, Mass., the occasion being the annual concert of the Plymouth Woman's Club. This orchestra consists of prominent members of the Boston Symphony Orchestra under the admirable leadership of Arthur Fiedler, the rising young conductor of this city. Mr. Fiedler led his splendid body of musicians in a program drawn from Nicolai, Dvorak, Verdi, Luigini, Wagner and Ponchielli. Mme. Leeve disclosed her gifts as vocalist and interpreter in songs from Rizet, Martin, Ferrata, Resly and d'Hardelot.

Rungee's Biography

The New Haven Register of October 4, in its series of articles entitled "Little Biographies of Big People," devoted its first account to Benjamin F. Rungee, the well known composer, saying in part:

"To the friendly interest and advice of Paderewski may be ascribed the success of Benjamin Frederick Rungee, a New Haven man nationally recognized as one of the leading contemporary American composers, and destined to play an even more important role in the musical world some day. Mr. Rungee is still in his early thirties, a mere boy from the musician's standpoint; for usually it is only with years that a composer acquires that balance and perspective which gives substance to music. But already this young man has more than 400 published compositions to his credit, and his melodies are sung in a dozen different tongues, in every civilized land.

"Born in New Haven, Mr. Rungee gave evidence of de-

cided musical talent at a very early age, and by the time he was fourteen had to his credit the composition of several sacred songs and a set of elementary piano pieces for young students, as well as being counted a splendid organist. His unusual ability soon attracted the attention of a leading composer of the day, Thomas G. Shepard, who took the youthful prodigy under his wing and heralded him far and wide as a coming genius in the world of music.

"Mr. Rungee later took courses under Prof. Horatio Parker and others at the Yale School of Music and then went abroad for further development. He spent some time at the former home of Liszt and became imbued with the rich tradition of that master, meanwhile polishing up several of his compositions for the great Polish virtuoso. Until this time his purpose had been to seek success as a concert artist, but Paderewski discovered in him a spark of genius too rare to be left undeveloped, and urged him to apply all his energy and talent to composition.

"Acting on this advice, Mr. Rungee sought out Stojowski in New York and for three years studied with him. Since that time his fame as a composer for organ, piano, violin, cello and voice has grown by leaps and bounds, until today he is rated with Cadman and Dudley Buck as the nation's best.

"Three of the largest publishing houses in the country have issued songs and instrumental numbers by Mr. Rungee, teachers everywhere rate his graded didactic pieces as standard teaching literature for the piano, and his songs are in universal demand, owing to the popularity earned for them by hundreds of noted concert artists who include one or more in their repertoires."

Henry Hadley's New Oratorio

Henry Hadley conducted the first New York performance of his oratorio, *Prophecy and Fulfillment*, on the evening of December 20 at the Church of St. John the Evangelist. The oratorio consists of six sections, calling for the services of four soloists, chorus and orchestra, the latter being represented on this occasion by wood, brass, drums, harp and organ. The soloists were Inez Barbour, soprano; Elizabeth Wright, contralto; Gilbert Stanley, tenor, and E. Carrol Voorhees, bass. The organist was Ernest C. S. Graham, regular organist and choirmaster of the church, and the instrumentalists were selected from the New York Philharmonic. The rendition was excellent and the music made a deep impression by its beauty, the excellence of its structure, and its suitability to the words. It is a masterwork which should have many hearings in churches where good music is sought and appreciated.

Nyiregyhazi with Mozart Society

When Erwin Nyiregyhazi, Hungarian pianist, appeared with the New York Mozart Society at its annual concert at the Astor, December 16, it was the third time that this artist had been selected for this event. The society was one of the first groups to believe in his promise when he came to this country as an European prodigy. He has since toured the United States and also returned to Europe for engagements, arousing the critics' interest wherever he has played.

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JOSEF SZIGETI , Violinist |
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IGNACE HILSBERG , Pianist |
| <i>Tuesday, March 30</i> | TITO SCHIPA , Tenor
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THE MUSICAL COURIER EXTRA
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NEW YORK DECEMBER 24, 1925 No. 2385

Fashionable circles are more interested in good music than formerly. Or have they merely become bored with golf, bridge, motoring, riding, cocktails, and dancing?

Glancing through a stray copy of the eighth program of the Chicago Symphony Orchestra (December 4 and 5), we note on it Ravel's *Alborada del Gracioso*, a work we do not remember having heard in New York. Other novelties or rarities in the following three programs are three numbers from Holst's *Oriental Suite*, Beni Mora; Strauss' *Burleske* (very seldom heard here); a symphonic poem, *Marsyas*, by Castaldi, and for Christmas, Rimsky-Korsakoff's Christmas Eve suite and the overture to Pfitzner's *Das Christ-Elfen*. Happy is the city with a conductor so alive to new and good things as Frederick Stock.

The Dayton Westminster Choir is back home after its tour through the East, an unbroken record of successes. Each appearance was followed by enthusiastic critical praise in the dailies of the cities where the choir sang. Mrs. H. E. Talbot, whose unflagging support has made the choir's progress possible, and John Finley Williamson, the conductor, whose talent has made this splendid singing organization out of the most unpromising material, are both very happy over the result. Nor should the clever and experienced work of M. H. Hanson in organizing and directing the tour be forgotten. It was under his management that the St. Olaf Choir first became known and now he has launched the Dayton Choir as a national organization just as successfully.

There was hardly enough music about the opening performance of the Moscow Art Theater's Musical Studio, a presentation of a Russian revision of the Aristophelian comedy, *Lysistrata*, to warrant the inclusion of the review of it in a musical paper. What music there was Reinhold Gliere had written. It consisted mostly of bugle calls and a few a capella choruses and was appropriate and effective enough. There was every opportunity, however, to admire the magnificent stage management. With scarcely less than thirty people on the stage at any moment during the evening, there was a unity of purpose in the acting and grouping that bespoke the masterhand of Nemirovitch-Dantchenko. As a piece of stage virtuosity it was astonishing. This week the Moscow visitors are doing Offenbach's *La Perichole*. It will be in-

teresting to watch them in a piece that calls for a real exhibition of their musical possibilities.

Under the direction of Artur Bodanzky, a group of singers from the Metropolitan Opera Company—though it is in no way an official tour of the company—will appear at Baden-Baden, Germany, in a short season extending from May 25 to June 1, giving two performances each of the *Barber of Seville* and *Così fan Tutte*. Immediately afterwards it is planned to give similar short seasons in Salzburg and Berlin, although the dates for these engagements are not definitely settled.

Lucille Chalfant, American coloratura soprano, now singing abroad, has been winning some extraordinary notices from the critics in various Belgian cities, where she has been singing *Gilda*, *Violetta* and *Mimi*. Now she is off to Naples, engaged for first roles in the annual season at the famous old San Carlo Opera there. The tradition of American operatic success in Europe is never allowed to falter. Miss Chalfant appears to be the latest one to hold the banner aloft.

Joseph Szigeti, violinist, who gave his first recital in this city last week, was evidently not used to New York manners—or the lack of them. As he began his final number, two women near the front of the hall rose and began to leave, disturbing both the artist and the audience. Mr. Szigeti stopped short. The audience applauded. When the women had disappeared in a cloud of embarrassment, Szigeti began again. It was a very successful little protest, which other artists may be tempted to copy.

Good evidence of what the Chicago Opera management thinks of its new baritone, Richard Bonelli, is the fact that, beginning with his debut, he sang leading baritone roles in ten performances of six different operas within five weeks, including one role new to him (in *Herodiade*), and the creation of a new role in *Namiko-San*. One week he sang three times in four days. Then the management allowed him a well deserved week's rest—with the request to get up *The Masked Ball* and *Thais* as quickly as possible.

SIBELIUS NEEDS HELP

Jean Sibelius is sixty years old. Like so many more who have given themselves unselfishly through life to the higher forms of music, the returns have not been proportionate to the amount of time and labor expended in composition. If he had written nothing but one *Valse Triste* after another, he might be well-to-do, but symphonies do not pay large financial returns, so the great Finnish composer needs money to live on. A New York committee of musicians and representative persons in the musical world has been formed, including Wilhelm Bachaus, Alfredo Casella, Eugene Goossens, Franz Kneisel, Willem Mengelberg, Leopold Stokowski, Joseph Szigeti and Frederick T. Steinway. The treasurer is William H. Hamilton, at the Guaranty Trust Company, Fifth avenue and Forty-fourth street, to whom contributions to aid Sibelius may be sent.

CHALIAPIN IN OPERA

The announcement last week that Feodor Chaliapin is to make a transcontinental tour of this country next season at the head of his own opera company is of most unusual interest. His history in America is a peculiar one. Here first in 1906 at the Metropolitan, his own art was so far ahead of the operatic standard in that day that he was not appreciated. For ten years or more he remained in Europe adding to the enormous reputation that he already had, and then, returning here, he was the operatic success of a generation, not only from the artistic standpoint, but also from the point of view of the box office. Since he sang with the Metropolitan and Chicago Opera companies, a chance to see him in operatic roles was available only to the few cities in which those organizations appeared—and not in all of those. Others had to be content in viewing him merely as a concert artist, where he has little opportunity for display of his tremendous abilities in acting. Next season he is taking his own company on the road in the *Barber of Seville*. The part of Don Basilio in that opera affords him unusual opportunity to show his versatility both as singer and actor. Thousands and thousands of people will have a chance for the first time to see one of the supreme operatic figures of all time, where he belongs—upon the stage. S. Hurok of Universal Artists, Inc., is organizing the tour and guaranteeing that the supporting company, the chorus, orchestra and scenic outfit will be of the best. He has wisely left the stage direction and general superintendence of the production in the hands of Chaliapin

Something for Nothing?

Occasionally we wonder how the minds of a certain class of people work. They send in material for publication, often with letters urging immediate attention, and enclosing photographs of which we are no doubt expected to make cuts at our own expense. This material in most cases can only be classed as "Free Advertising." They have no use for musical papers until they need them and then they set up an audible howl if we do not instantly accede to their requests, which, of course, they think of supreme importance. They try to make us believe that this material has such news value as to take precedence over any other items for which we may need our limited space.

We just wonder how such people think we live? How do they think we pay our bills? If there were only one or two or a few such foolish people we might have nothing to say about them, but they actually constitute a large class. They are musicians who fully appreciate the importance of musical trade papers, but who are entirely unwilling to do anything to support them. That is their prerogative, and the musical papers have managed to get on these fifty years or more and to increase in number and size without their aid. But what sort of mentalities must these musicians possess to expect the papers to present them with unlimited space for items that the daily papers would never dream of publishing?

News is news just as much for the musical papers as for the dailies, and the musical papers are just as anxious to get the news as are the dailies. But the material that is here referred to is not news. If it was we would publish it with pleasure. If it were an item of information likely to interest any large number of people we would be glad to give it space. But it is generally none of these things. It is sometimes a bid for recognition such as can be used by way of a "press notice," sometimes just some musician's inflated idea of himself, sometimes a plain request for free advertising.

Very often such items come to us with a deceptive letter suggesting that if we print them we will get future business, etc., etc. Sometimes it is in the way of a book sent us for review and an accompanying letter requesting us to mail to the sender a copy of the paper in which the review is printed—and not even stamps enclosed! It would be hard to beat that for colossal nerve.

The musical papers serve a highly useful purpose. They actually constitute the only means that exists of giving out general information regarding musical activities. The daily papers in every city and town carry a limited amount of local news and sometimes news of artists who are to visit that city or town, but they do not carry any news about music from the outside likely to interest the musicians and others of that city or town.

When a music student in Podunk wants to find out something that is of direct interest to him, such as the opening of the studio of some particular teacher in New York or Chicago, Boston, or other city, he has but one single source of information, namely, the musical press. If a professional wants to find out what is going on in the managerial world he has but one means—the trade papers. Strictly speaking, the trade papers and the members of the trade constitute a sort of mutual association, a huge club, of which readers of the papers are the members, and those who do not read the papers are non-members.

And what would we think of people who wanted to make use of the facilities offered by the club rooms without being willing to join the club? There are clubs of all sorts everywhere—golf clubs, social clubs, tennis clubs, sport clubs, political clubs. Their facilities are open to members. The newspaper business cannot be conducted on any such closed lines. Newspapers cannot refuse to print the news—they would not be newspapers if they did. But news and service are two entirely different things, and it is difficult to understand how people reason with themselves when they ask for service from the newspapers without doing something to show that they are one of the members of the great club of which the papers are the headquarters.

himself. Those who have seen him rehearse in any of the companies with which he sings, realize that he is practically stage manager of every production in which he appears. The Chaliapin venture is an interesting one, and doubtless will meet with success.

THE ART OF ADVERTISING

By Rene Devries

Musicians, even those who advertise, know very little about the art of advertising and this is quite right. It is not their business. Therefore it is up to those who have made a study of that art to educate them in that branch of their profession.

Musicians, generally speaking, are not aware that in every profession, in every business, there are so-called "trade papers," some having international circulation, others being known only locally. Those who play the stock exchange, no doubt, know that there are several papers the sole topic of which is finance. Others in the music profession, who are interested in real estate, buy papers devoted to that business. Vaudeville and movie fans read papers that are authorities in those fields of endeavor. Musicians who play the ponies read papers which keep records of the horses, the jockies and the trainers. To resume, there is not a branch of business, finance, sports, or art—not to speak of professions such as engineering, medicine and the law—that has not its "trade papers."

Looking over those "trade papers," one who has spent most of his life on a musical paper is dumbfounded to find so few musicians advertising in comparison with those in other businesses or professions. What is the reason? Solely that the musicians know but little about the art of advertising, even though much has been written and said about that difficult art in the past decade. Musicians, generally speaking, will say "advertising pays, but you need money to advertise and unless you do it in a big way, it is better not to advertise at all." How foolish to make such a puerile statement! Even musicians who advertise often wonder if advertising really pays, though they believe it does. How can they prove it unless they have made a little study of the art of advertising? Men who know something of that art can show just as clearly as one and one makes two that an advertisement will or can pull. It does not require a knowledge of algebra to solve such a simple problem. It is solved by COMMON SENSE. Common sense and the art of advertising walk hand in hand, and the musicians who have common sense have learned the art of advertising without ever studying it, as it comes to them naturally through their own deduction.

There are some musicians who believe they know something about the advertising art because they key their advertisements. And how they key those ads is funny. They will use the initials of the paper in which they run the advertising and give credit for results only when they receive a letter in which those initials have been used. To illustrate: A Madonia College of Music advertises in the MUSICAL COURIER. The advertisement reads, "Madonia School of Music. For further inquiry address M. C. Bull, Madonia, Wy." "M. C." meaning MUSICAL COURIER. Now the College of Madonia may receive hundreds of letters from prospective pupils or their parents addressed "Madonia College of Music," omitting the secretary's name, and the MUSICAL COURIER, of course, gets no credit, though the prospect may have seen the advertisement in this paper. There are other musicians who key their advertisements by putting a different address in every paper. Thus: "Eugene Doe, 48 Main Street, Trickville, Ga." Mr. Doe's address really is 40 Main Street. All the letters or inquiries addressed to 48 Main Street are credited to the MUSICAL COURIER, but none of those sent to 40 Main Street are.

Now, Mr. Musician, confidentially, you do not need to key your ads to find whether advertising pays or does not. It is so simple to find out that a child could tell you how. Do not advertise one year and see how much business you lose. Advertise the next and see the difference in your returns. After that you will always advertise.

It is remarkable how well musicians are doing, in a way, since musicians advertise less than anyone else. Those who advertise, of course, have done much better than those who save their pennies, and who are satisfied with their lot and never progress even in their own town.

The art of advertising tells us that nothing damns as much as faint praise, that nothing is more dangerous than to be known only locally. In order to do well, one must be known outside his own community, even if only over a radius of a few hundred miles, but if one is known nationally, or even internationally, then one is certain to win recognition and by the same token to make good money, as, after all, money talks. Do not say how successful you

are if you are not making good money. It is not "pull" but merit that sells an artist, that brings pupils to a teacher. The more money the artist or teacher makes, the more in demand will he be. The art of advertising does not rely on luck. It is open to intelligent people, and luck is the refuge of every imbecile that has been a failure. A musician, as famous as he might be, must expand his field of endeavor; otherwise, his renown will sooner or later decrease and then, likewise, his earning capacity. There are on the face of the earth today men and women who, in their own profession, have reached very high positions, yet to the general public they are unknown. To illustrate: are there in this country many musicians who could offhand answer the following questions? Who is the Prime Minister today in Holland, Denmark, Sweden, or Hungary? Those men occupy in their own countries or in the political world as big a position as any master musician of the day. Yet, they are not known to you, Mr. Musician. And it is for you, big musicians, who think you have attained such world-wide reputations that these lines are written. You may be well known in one country, but totally unknown in others. Ask today the average violin student: Who is the leading violin teacher in Paris or in London, in Berlin or in Amsterdam, or at the Tokio Conservatory. He does not know. Why should he? He doesn't want to go over there, but those teachers who reside in those cities want those pupils to come there. What do they do to get that patronage? Nothing.

What is said here about those foreign cities may also well be written about our own country. Where are the advertisements of musicians located in such cities as St. Louis, Denver, Salt Lake City and hundreds of others having sufficient population to warrant at least one musician in those communities to advertise? Yet they refrain from doing so, saying, "If I lived in New York, Chicago, Boston, Cincinnati, Cleveland, San Francisco or Los Angeles, I might advertise, but here in St. Louis, what good would an advertisement in a paper with an international circulation be to me? Is it not better to advertise locally? Who will come to me because I have an advertisement in the MUSICAL COURIER? Not the young lady from New York or Chicago, from Cincinnati or Cleveland." True; but what about that very young lady from Springfield (Ill.), who contemplated going to St. Louis and wrote the MUSICAL COURIER asking for a good piano teacher there? The writer answered her, "Look in the MUSICAL COURIER and you will find his name." A week later the young lady wrote back, saying she had looked all over the paper and, finding none, decided she would go to Chicago to study. So much for the St. Louis musicians who have many brethren throughout this, the greatest country in many fields and especially in the Art of Advertising, which, though yet practically a closed book to most musicians, has been wide open to others who are the millionaires of America.

YE COMIC QUARREL

Those Juilliard Foundation affairs just will not keep out of the newspapers. It would take the late W. L. Gilbert to do justice to some of the situations. The advisory committee, it will be remembered, resigned about a month ago, only to be told by the secretary of the Foundation (former Rev.) Dr. Eugene A. Noble, that they could not resign because they had been automatically discharged on April 1—which the Doctor appears to regard as a particularly appropriate day for discharging people. Whereupon the committee insisted that it *had* resigned and only two days ago sent out a letter signed by Richard Aldrich for the whole committee, explaining why they resigned.

"We accepted our appointment by the trustees of the foundation as an opportunity to aid them in the difficult problem of administering the magnificent bequests of the late Augustus D. Juilliard for the benefit of music in America. We accepted it as an honor and with a great sense of the responsibilities involved. We have given the affairs of the foundation submitted to us much thought, considerable labor and all the knowledge and experience that we severally possess.

"It was definitely understood between the trustees and ourselves that, on contributing our best judgment as to the general policies and more important details of the administration of the foundation, our advice was to be followed and was to have a controlling influence in the conduct of the music school. This has turned out not to be so. We have found that our advice in many important instances has not been followed. Reasons given for this by the secretary we have had difficulty in accepting.

"Numerous things of great importance in the conduct of the school have been done without being referred to us; things that might properly have caused our dissent.

"We have been in large measure held responsible in the eyes of the public for the management and policy of the Juilliard School. We wish to be held responsible no longer for things over which we have so little control.

"We believe that the administration of a musical foundation of the magnitude of this one, and especially the management of a technical musical school, should be in the hands

of some one well qualified by training, knowledge and experience in the art of music."

The experience of the committee has been no different from that of a great many people who have had to deal with the secretary of the school, (former Rev.) Dr. Eugene A. Noble; and incidentally, unless our memory is wrong, it was (former Rev.) Dr. Eugene A. Noble who selected the advisory committee. Richard Aldrich has been connected with musical affairs for a great many years and is still occasionally active as critic of the New York Times. Ernest Schelling is the well known pianist. But—and we hope the ladies' feelings will not be hurt—we must admit that we had never heard of any musical services of Lizzie P. Bliss, Susan D. H. Dakin or Janet Schenck, the other members of the committee, which would tend to make them valuable members of a board which had to advise on such large problems as those of the Juilliard Foundation. In fact, to be honest, until their names were included in the resignation of the committee, we have never heard even the names of any of them.

TUNING IN WITH EUROPE

To celebrate the centenary of Hans Christian Andersen's birth, the Berlin Library has organized an exhibit of Andersen relics and manuscripts, and a great deal is being written about the great Dane's life and works. An interesting article in the Berlin Tageblatt reveals the existence of a project by Andersen to rewrite Schikaneder's text of Mozart's Magic Flute, and the outline which he submitted to the Royal Opera in Copenhagen shows that the world has lost the opportunity of having a masterpiece remounted in a manner worthy of itself. All the disjointed mysticisms of the original Andersen's fanciful pen made into an allegory that has a consistent moral and a continuous logic, and all the childish and ludicrous pseudo-romance of Schikaneder he raised into a poetic fairy-tale atmosphere. Line for line he proposed to rewrite the text, superseding Schikaneder's banalities by a poet's fancies. But the proposal was not carried out, simply because the Copenhagen Opera did not deem it worthy of an answer. Would that another could build on the scaffolding that he left!

"Now, can anyone tell me what a bandolero is?" asked the schoolmaster. "Please, sir, I know, 'sir. My brother's one," piped up a diminutive urchin. "Indeed!" said the surprised teacher. "And where does he—ah—practise?" "Please, sir, 'e don't practise. 'E plays in the Tango Band at the Golden Steak restaurant."—London Morning Post.

Among the new French operas promised for the Paris season is the Garden of Paradise by Alfred Bruneau. That composer, if we recollect rightly, has been called the Zola of music, and if he applies the same realism to this opera that Zola did to his novels, we shall at last have a true picture of Eden, fig-leaves and all.

"I have in my will stopped any native conductor from doing my work when I am dead. If they won't do them when I can hear them, they shall not enjoy the usual posthumous popularity."—Josef Holbrooke.

This will be most valuable to the future critics who will want to know why Josef's works are not being performed.

Picked up at a performance of the Co-Optimists, that most delightful and most English company of entertainers:

"That was D flat," said the enthusiastic listener to his friend at the end of the prima donna's song. The friend: "I thought so, but I didn't want to say it."

The Chauve-Souris is to give a performance for the ex-Kaiser, say the London papers. The rumor that Wilhelm has ordered Der Alte Dessauer to be played in place of the usual March of the Wooden Soldiers still lacks confirmation. C. S.

TWO PREMIERES IN ONE NIGHT

New York is to have the premiere of two operas in one evening, December 29—George Gershwin's 135th Street at Carnegie Hall and De Falla's El Retablo De Maese Pedro at Town Hall. It may be vulgar—but if you want to see us that evening, please call at Carnegie Hall.

FIRST PERFORMANCE OF THE JEST

The Jest, in its operatic version by Giordano called La Cena della Beffe, will be given in America for the first time at the Metropolitan on the afternoon of January 2, with Gigli, Ruffo and Mme. Alda heading the cast, while Serafin conducts.

VARIATIONS

By the Editor-in-Chief

Arthur M. Abell asks us: "How do you explain Paderewski's success?" We don't. There are only two persons in the world who know. We are the other one, and we promised not to tell.

What with Henry Eichheim's Chinese Legend and George Gershwin's piano concerto, one must feel that a large stride forward has been made in the significance and success of music by American composers.

If we thought that Clarence Lucas had his tongue in his cheek when he wrote the attached—but read it for yourself:

DEAR VARIATIONS:

Sèvres, France, November 22, 1925.

Your recent interesting article on Liszt has been wonderfully stimulating to me. I was about to write a Limerick to celebrate the occasion, when it occurred to me that the transcendental studies were really too brilliant for so simple a stanza. I have therefore created a kind of super-Limerick, for which I hope you will give me credit. If Liszt could come back to his interrupted concert tours, poor man, I feel certain he would be pleased to read my lines.

The twelve concert studies by Liszt,
(Not played very often), consist
Of things acrobatic,
Chromatic, dramatic,
Which make great demands on the wrist,
And necessitate skill to resist
A passion ecstatic
With rhythms erratic,
And a strained anatomical twist.

You will agree, I believe, that verse such as this is not written very often.

Inspirationally yours,

CLARENCE LUCAS.

Karl Kitchen makes us blush in reminiscent shame by putting the attached in his Evening World department:

Seeing Leonard Liebling recently on the platform at Aeolian Hall reminded me of a story he had once told me about an appearance he made years ago when he was a concert pianist—long before he became editor of the MUSICAL COURIER.

At several concerts in which he had appeared young Liebling had not been given the fee stipulated in his contract and as he was pressed for funds he decided he would not appear again until he had his money. Accordingly, when he was ready to go on before a good sized audience he calmly informed the local manager that he would not play a note until he had his money. In vain the manager pleaded that the money would be given to him at the close of the concert.

But Liebling insisted on having the money in his hand before budging an inch.

The result was that the manager went to the box office and brought back the full amount in silver dollars—it was in the far West when cartwheels were in circulation—and, to rub it in, gave it to Liebling. Not wishing to run any chances the young pianist stuffed his pockets with the silver. He was so weighted down that he could not move comfortably and his coat pockets as well as his trousers were almost bursting with the money, but that did not deter him from walking out on the platform and giving his concert.

While he was playing, some of the silver dollars fell out of one of his trouser pockets, but before taking his bows he picked them up. And he confided to me that if he had seen any one make a move for them he would have stopped in the middle of his concerto and retrieved them.

Traces of Pre-Aztec race have been found in Nevada, together with a skeleton in a crouching position. Undoubtedly it is that of the first American composer of serious music.

"Mayor-elect Walker is a song-writer," we hear from J. E. F., and undoubtedly that fact should help him to face the music when his inevitable political troubles begin after he assumes office on January 1.

The Morning Telegraph offers as a recipe for musical comedy writers a paraphrase of the Davy Crockett aphorism: "Be sure you're trite, then go ahead."

It is folly to claim that music and color are unrelated. We have light music, as The Mikado, and we have dark music, as the nocturnes by Chopin.

The real truth is what a concert artist usually says about a place after he leaves it.

Siegfried Wagner is making radio speeches in Germany, against American jazz. Was there not a certain person named Don Quixote, and didn't he make a famous fight against windmills?

By the way, with so many of our jazz orchestras giving symphony concerts, it would be only fair pay for some enraged symphony orchestra to turn about and give a jazz concert. That might be a good way for the State Orchestra to replenish its depleted finances.

LEONARD LIEBLING.

JEWELS OF THE MADONNA AT THE METROPOLITAN.

Maria Jeritza added a new character to her repertoire and a triumphant new success to her already long list as Malicella in the first production by the Metropolitan Opera of Wolf-Ferrari's *Jewels of the Madonna*. Her worthy partner was Giovanni Martinelli. This is not a particularly grateful role for the tenor, but he raised it to distinction, singing beautifully and acting with true dramatic effect.



© Elzin



© Mishkin

I SEE THAT —

Szigeti, the Hungarian violinist, made a successful New York debut on December 15.

The premiere of De Falla's *El Retablo de Maese Pedro* by the League of Composers is creating interest.

Ethel Leginska has won splendid press tributes for her fine conducting.

Richard Bonelli is scoring unusual success this season as a member of the Chicago Opera.

Mrs. Clarence Burns, first vice-president of the Mozart Society, is dead.

John Barnes Wells has appeared as soloist for the St. Cecilia Club more often than any other singer.

Edward Rechlin has returned from a month's tour giving all-Bach organ recitals.

Laurie Merrill is winning success giving costume song recitals, with explanatory remarks.

An instrumental trio by Dr. Merrill, pastor of the Brick Presbyterian Church, New York, was performed at that church on December 20.

William Murdock, Australian pianist, is coming to America for a concert tour.

A life-size bronze figure of Puccini was unveiled recently in the Grand Foyer at La Scala.

The National Association of Organists now has one thousand paid-up members.

Naham Franko announces two violin scholarships for young and talented musicians.

William A. C. Zerffi, on page 9, writes on honest buncombe in the vocal world.

Contributions to aid Sibelius may be sent to William H. Hamilton at the Guaranty Trust Company, Fifth Avenue and Forty-fourth street, New York City.

The Curtis Quartet, composed of members of the faculty of the Curtis Institute, will soon make its debut.

The American Academy in Rome has announced its sixth annual competition for a fellowship in composition.

Cecil Arden is optimistic over the future of American artists.

Charles Stratton believes that the public likes to hear some familiar things in a recital but also likes to find something of new interest on the program.

On page 11 Elias Hecht talks of the progress of chamber music in America.

The Flonzaley Quartet has given concerts in Austria, Switzerland, Germany, Holland, England and America.

Os-ke-non-ton has been engaged to take the leading part in Cadman's *Shanewis*, to be given in California in October.

The Dayton Westminster Choir has returned home after a series of very successful concerts.

MILAN

(Continued from page 5)

the Grand Foyer at La Scala. The statue is one of Puccini's typical poses, wearing a heavy overcoat with the collar turned up around his neck as he invariably wore it, and his typical fedora hat. It is copied from a photograph of him taken about twenty-five years ago. This monument was made by sculptor Troubetzkoy, and is very life-like. Present at the ceremony were all the city authorities headed by the Mayor, Sen. Mangiagalli (president of the Ente Autonomo di La Scala). The government was represented by the Honorable Teruzzi and Lanzillo; also present were Comm. Scandiani, general manager of La Scala; Maestro Cav. Binetti and Signorina Colombo, secretaries of La Scala, Maestros Arturo Toscanini, Panizza, Bavagnoli, and Farinelli, composers Pick Mangiagalli, and Giordano, Comm. Ostali and Comm. Clausetti, representing the important music publishing firms, and Forzano, stage director of La Scala. Dario Niccodemi, representing the Authors' Society, made the speech for the occasion. The late composer's daughter, Tosca, and his son, Antonio were also present, their eyes filled with tears as the figure of their much loved parent was unveiled. The speech of Niccodemi was brief but touching.

NEW SEASON AT THE CARCANO

A new season was opened at the Teatro Carcano, November 25, with *Il Trovatore*. Maestro Marcantonio conducted the opera with vigor and good understanding; he and the artists were well received by the huge audience and received many curtain calls. Scenery and costumes were adequate and the staging was good. November 28 the first performance of Giordano's *Andrea Chenier* was given.

THE LA SCALA DOCTOR

Doctor Pompeo Bonazzi, noted Milan throat specialist, has just been appointed by the Ente Autonomo di La Scala to the post of Laringoiatro (Laryngologist), the sole official doctor of the La Scala organization. He became famous after a delicate throat operation which he performed for the late beloved Enrico Caruso. Among those he has treated are Geraldine Farrar, Titta Ruffo, Stracciari, and many other celebrities.

ANTONIO BASSI.

Chester Wittell in Historical Piano Recitals

Widespread interest has been aroused in Reading over the series of historical piano recitals given by Chester Wittell under the auspices of the Reading Music Club. Three of the series have already been given—they are held in the auditorium of the Woman's Club—and they have been attended by appreciative audiences, many members of music organizations being noted at each of the concerts. Before the series started Mr. Wittell was held in high esteem as a musician, but his reputation is increasing at each of these concerts. For the program on December 16 he chose three sonatas by Beethoven, op. 1, op. 57 and op. 111, all of which he played as only an artist can who is devoted to the great works of the master. Mr. Wittell plays with assurance and power, and brings out the many beauties of the works in an artistic manner. Josephine F. Ancona added to the enjoyment of the program with her historical and explanatory remarks on the composer and the sonatas played by Mr. Wittell. Reading may well be proud of this composer and the splendid series of historical recitals he is giving music lovers there an opportunity to hear.

"KINSEY BREAKS WITH EVANSTON FESTIVAL"

"Business Manager for Seventeen Years Resigns on Policy Split"

[Reprinted from the Evanston News-Index]

[As announced in last week's issue of the **MUSICAL COURIER**, Carl D. Kinsey, for seventeen years business manager of the North Shore Festival, resigned. The Evanston News-Index, under the heading "Kinsey breaks with Festival Association . . . Business Manager for Seventeen Years Resigns on Policy Split," published the following article on its front page on Wednesday, December 16.—The Editor.]

Carl D. Kinsey, for seventeen years business manager of the Chicago North Shore Music Festival Association, presented his resignation at a meeting of the board of directors of the association in the City Club yesterday noon. The resignation was accepted.

The rock on which the board and the business manager split, it was learned today, was the inclusion in the 1926 Festival association program of a student artists night, Mr. Kinsey opposing C. W. Spofford, president, and several members of the board in this innovation.

BOARD MEMBERS SILENT

Members of the board were extremely reticent about the action of the association this morning although several members were willing to confirm Mr. Kinsey's action. Mr. Kinsey also refused to make any statement today.

From authoritative sources, however, the News-Index learned today the students' night proposal has been a mooted question for many months. It is understood that the proposal was first made by Charles N. Stevens, of Evanston, a member of the board. It was Mr. Stevens' idea that the festival should recognize struggling American talent and

from the best of America's young artists pick each year two or three for appearance on the Evanston program in May.

Mr. Kinsey opposed the plan on the grounds that the artistic stature of the annual concert series would be measurably hurt by the inclusion of amateur talent. He pointed out that young artists were too uncertain a quantity and that the festival would be taking a long chance.

RESIGNATION FOLLOWS

The question came to a showdown yesterday, and, it is understood, a majority of the board favored the change. Mr. Kinsey immediately handed in his resignation, which was just as promptly accepted, and he withdrew from the meeting.

No information could be secured this morning on Mr. Kinsey's probable successor, although it is understood that the board has a man in mind for the position.

It is reported that the following members of the board were present at yesterday's meeting: Charles W. Spofford, president; J. F. Ostes, vice-president; John H. Hilton, F. W. Chamberlain, W. H. Dunham, John H. Hardin, Frank E. Lord, Joseph E. Paden, and F. P. Vose.

The following members are said to have been absent at the time of the action, Harry B. Wyeth, Walter B. Smith, S. L. Avery, E. K. Hardy, Chancellor L. Jenks, Edwin M. Skinner, and C. N. Stevens.

Mr. Kinsey has been business manager of the music festival association since its founding back in 1908 and is connected with the management of the Chicago Musical College.

CHICAGO OPERA

DIE WALKÜRE, DECEMBER 13

Die Walkure was repeated on Sunday afternoon, December 13, with the same cast heard previously.

THE MASKED BALL, DECEMBER 14

A repetition of The Masked Ball was another triumph for Raisa, the feature of the performance.

WERTHER, DECEMBER 15

Werther was given for the first time this season on December 15 with Mary Garden making her re-entrée as Charlotte. There are operas by Massenet that are popular in Chicago, but not Werther. A very small audience was on hand. Row after row of empty seats was noticed in the first and second balconies, and quite a few were empty in the gallery.

BARBER OF SEVILLE, DECEMBER 16

The Barber brought forth a new Rosina in Luella Melius, who scored another triumph in the part. It was written in the program that this was the last appearance of Melius with the Chicago Civic Opera. Probably the management meant the last appearance this season, as, after her sensational debut here as Gilda in Rigoletto, her big success as Violetta in Traviata, and the enthusiasm of the audience at her last appearance as Rosina, one feels confident that Mme. Melius has already a contract with the company for next season. This being written, let it be added that her Rosina is winsome. She sang the music written by Rossini with great eloquence of tone and, not satisfied with the many difficulties contained in the score, she added many of her own. In the Lesson Scene she sang La Capinera, an old Italian selection, which gave her opportunity to display anew her matchless trill and her flute-like tones. After that number the audience broke into another tempestuous demonstration as it had after the Una Voce Poco Fa. Throughout the opera Mme. Melius sang exquisitely—at times, divinely. Her portrayal was sufficiently coquettish and lively to comment upon it favorably. A column could be written about her dresses, which looked as though they were bought in Spain, and their colors, though very vivid, were, nevertheless, appropriate and becoming. What more can be written now about Mme. Melius? Only the hope that her appearances next season will be more numerous and more frequent, as among the newcomers that this season has brought to the Auditorium she has been the most feted as well as most admired among the women. The balance of the cast included Charles Hackett, a good-looking Count Almaviva, which part he always voices superbly; Giacomo Rimini, in glorious fettle, who sang the part of Figaro with great joviality and voluminous tones and was accorded a very big reception after the Largo al Factotum; Vittorio Trevisan, a noble buffo, who never resorts to cheap tricks to bring laughter and for that reason his Dr. Bartolo is a classic. Moranzoni conducted.

ANDREA CHENIER, DECEMBER 17

Claudia Muzio was again the dominant factor in the repetition of Andrea Chenier. The balance of the cast was meritorious.

CARMEN, DECEMBER 19 (MATINEE)

Carmen was repeated on Saturday afternoon.

LUCIA, DECEMBER 19 (EVENING)

At popular prices, Lucia was repeated for the final bill of the seventh week. RENE DEVRIES.

Palmer Christian Dedicates Large Residence Organ

On November 19 it was Palmer Christian's privilege to dedicate the ninety-four stop Aeolian organ in the residence of Asa Candler, Jr., in Atlanta, Ga. The combination of the organ of marvelous beauty, Mr. Christian's masterly performance and the impressive music room furnished an evening of rare entertainment for Mr. Candler's guests. On December 27 Mr. Christian will appear as soloist with the Cincinnati Symphony Orchestra at Cincinnati, Ohio.

International Composers' Guild Concert

Fritz Reiner will conduct the first seasonal concert of the International Composers' Guild on the evening of Sunday,

December 27, at Aeolian Hall. The program will include Paul Hindemith's cello concerto, which will be played by Cornelius Van Vliet; Moments, by Dane Rudhyar, six piano pieces to be played by Gitta Gradova; Kerob-Shal, a set of songs by Florent Schmitt, to be sung by Colin O'More; a sonata for violin and bass, by Arthur Lourie, which will have for its interpreters Arthur Hartmann and Morris Pivin, and Casella's Pupazzetti for chamber orchestra. This is the Guild's fifth season. It was founded in 1921 by Edgar Varese.

William Van Renssalaer Smith Scores in Play

A bit of life was seen on December 11 in the artistic performance, at New Haven's Little Theater, of Leonid Andreyev's play, He Who Gets Slapped. The character of He, the clown, the broken and disillusioned scientist, was



Photo by Ira D. Schwarz

WILLIAM VAN RENSALLAER SMITH.

vividly portrayed by William Van Renssalaer Smith, the son of the concert and opera singer, Clair Eugenia Smith. To quote the New Haven Journal-Courier, which says that "Mr. Smith's He was entirely without affectation and in no manner did he overdo a part which might almost be pardoned for if there were any slips into an awkward display of affectation," is to accord Mr. Smith only a part of the praise due him, for his characterization was a combination of understanding, fine acting, modulation and finesse.

Another Cecile de Horvath Triumph

Cecile de Horvath scored her usual brilliant success in recital at Springfield, Ill., on October 15. The Illinois State Journal printed the following notice: "An appreciative audience heard Cecile de Horvath, renowned pianist, in a brilliant recital last evening. Miss de Horvath proved herself a pianist of extraordinary technic, with a very virile style. Slightly built, she plays with as much power as a man pianist. The Liszt ballade in B minor was graphically played by the young pianist, who brought out the emotional and tonal qualities in almost startling manner. Haydn's sonata in D major was as well done and was the first of a program of heavy numbers distinguished by rumbling basses and brilliant octaves, runs and trills up and down the keyboard. The strength of her music, the brilliance of it, and the wonderful technic were the predominating characteristics. But a somewhat rarely heard Chopin group lightened the program and varied it. This group was touched with the haunting, lingering beauty of Chopin. The Skylark of Tchaikowsky was a blithe little number and the Dragon Fly by Palmgren was colorful. The Invitation to the Dance by Weber-Tausig was decidedly quaint, carrying its per-

former through all the measures of the dance, from the invitation, through the acceptance, the dance itself, and the end. Sheep 'n Goat Walkin' to the Pasture was a character novelty by Guion, a regular old fashioned dance number, played spiritedly, while Naiads at the Spring by Juon was lightly fanciful. Miss de Horvath closed her program with Arabesques on the Blue Danube by Schulz-Evler-Strauss. This was beautiful and brilliant, and hauntingly lovely as the Danube ever is."

WHERE THEY ARE TO BE

As Announced

COATES, JOHN—Boston, Mass., Jan. 3; Brooklyn (Institute of Arts and Sciences) N. Y., Jan. 5.
CROOKS, RICHARD—Palm Beach (ballroom of Joseph Riter's Villa) Fla., Feb. 22; Los Angeles, Cal., Feb. 28.
DEMMS, GRACE—Pittsburgh (Messiah with Mendelssohn Choir) Pa., Dec. 29.
DONAHUE, LESTER—Minneapolis and St. Paul (Minneapolis Symphony Orchestra) Minn., Jan. 21 and 22.
FAAS, MILDRED—Williamsport, Pa., Jan. 21; Stuart, Fla., Feb. 9 (first appearance in six weeks tour in Florida).
GRANDJURY, MARCEL—Victoria, B. C., Can., Jan. 11; Vancouver, B. C., Can., Jan. 12; Seattle (Holy Name Academy) Wash., Jan. 14; Spokane (Lewi and Clark High School) Wash., Jan. 19; Helena (Scottish Rite Temple) Montana; Pocatello, Ida., Jan. 25; Provo, Jan. 27; San Francisco, Cal., Feb. 8.
IMANDY, ROBERT—Sherbrook, Can., Jan. 21; Montreal (Orpheum Theatre) Can., Jan. 24.
JOHNSON, EDWARD—Hamilton, Ont., Can., Mar. 8.
KINDLER, HANS—Webster Grove (for Gaynor Choral Club) Mo., Jan. 28.
LENT, SYLVIA—Detroit (Symphony) Mich., Feb. 25 and 26.
MEYER, MARJORIE—Boston (Jordan Hall) Mass., Jan. 7.
MILLER, MARIE—Wickesbarre (benefit of new St. Stephen's Parish House) Pa., Jan. 20.
NORTHROP, MARGARET—Bloomfield (The Messiah) N. J., Dec. 27; Philadelphia (The Messiah) Pa., Dec. 28.
REITER, HILDA—Philadelphia (soloist with Lyric Trio) Pa., Dec. 24.
SAMAROFF, OLGA—New Orleans (Philharmonic Society) La., Mar. 3.
SCHMITZ, E. ROBERT—San Francisco, Cal., Jan. 5.

Mme. Cahier Gives Second Recital

Mme. Charles Cahier gave the second of her series of four New York recitals at Aeolian Hall on December 19. The merits of this American artist are too widely known on both sides of the Atlantic to make it necessary to enter into fresh encomiums of her art. It represents the uttermost attainments in the singing and interpretations of songs. Added to this supreme art, there is a most unusual intelligence which shows itself in the building up of new and unhackneyed programs. In this recital and the preceding one on November 21, she sang more new and interesting compositions than are ordinarily heard on a dozen programs put together. She began last Saturday with two airs of Bach to the accompaniment of oboe d'amore and continuo. Her second group included Ravel, De Falla and Respighi. The Chinoiserie of de Falla pleased especially. The third group consisted of three songs by Arthur Perleberg, a composer new to New York and of decided promise; a song, Vorwurf, by Alexander Jenuitz, another newcomer; and three Richard Strauss' songs including the best of his later ones, Schlechtes Wetter, which she gave with surpassing charm. There was the heartiest of applause all through the evening and several extra numbers were given.

It is only necessary to recall the names on the program which she sang for her first recital to show that it, too, was thoroughly unhackneyed and of great interest. There were four songs by Charles Martin Loeffler, with viola obligato entrusted to that fine violinist, Louis Bailly, and works by Alexander Maria Schnabel, Zoltan Kodaly, Wilhelm Grosz, Lavade, Laparra, Dupont, Hahn and Respighi. It is no wonder that an artist that has so much to offer as Mme. Cahier, has as subscribers for her series of four recitals as brilliant and representative a company of music lovers as is to be found in New York.

MOSCOW

(Continued from page 5)

this orchestra played works of Debussy, Chausson, Franck and Homengger, a tour de force without precedent.

WANTED: AMERICAN MUSIC

It is no doubt of interest to Americans that with an increase of knowledge concerning America and its culture, Russia desires to get a better insight into modern American music. Before the war one occasionally heard works by MacDowell and Charles Martin Loeffler. In recent years a number of works by Ernest Bloch have been performed, and more recently the State Institute of Musicology made an attempt, in a special concert, to acquaint us with contemporary American piano music. However, hitherto there has been a total lack of artists competent to represent America's creative musical activity in Russia. It is to be hoped, in the interest of international relationships, that this lack may soon be removed. EUGEN BRAUDO.

Isidor Strassner Conducts Orchestra

Isidor Strassner, violinist, member of the New York Philharmonic Orchestra, scored a brilliant success recently when he conducted an orchestra consisting of children of both sexes, at the Herkscher Foundation. This orchestra, which was trained exclusively by Mr. Strassner, made an excellent showing despite the fact that it was heard for the first time at a public performance. Under the able guidance of Mr. Strassner, much may be expected in the future. It was the first in a series of concerts to be given by the Herkscher Foundation this season.

Many Engagements for Arthur Shattuck

Arthur Shattuck will begin his American tour directly after the holidays, playing a number of engagements booked for him by his manager, Margaret Rice, including a pair of concerts with the Chicago Symphony Orchestra on January 15 and 16 in Chicago, and with the Cleveland Orchestra in Cleveland on January 28 and 30. Recital appearances for January include: 10, Oshkosh; 11, Janesville, under the auspices of the Apollo Club; 13, in the series sponsored by Lawrence Conservatory at Appleton; 18, at Crafton Hall, Fond du Lac. His New York recital takes place February 2.

CHICAGO

CHICAGO.—The second season of the Uptown Concert Series at the Arcadia Auditorium came to a close, December 13, with a program given by the Little Symphony of Chicago and Helen Freund, soprano of the Chicago Civic Opera Company. The Uptown Civic Concert Series has presented this season six Sunday concerts from November 8 to December 13, and so well patronized were they that after all expenses have been paid there is in the treasury box a reserve fund of some \$5,500, which has been set aside for next season's activities. Helen Mary Freund, who is a professional student of Mrs. Herman Devries, has often been heard in Chicago at many important concerts, and though her appearances at the opera have not been as numerous as she deserves this young lady has already created quite a following. Many of her admirers were on hand at the Arcadia and enjoyed her anew in the Shadow Song from Dinorah, which she sang with rare artistry and tonal beauty, to say nothing of her impeccable French. She sang as an encore the Waltz Song from Gounod's Mireille and again she aroused the enthusiasm of the audience, which asked for more, although modest Miss Freund had come prepared to give but one encore after each printed number; after repeatedly thanking her listeners she retired behind

the scenes. Following the intermission she sang with much bravura the difficult Mad Scene from Thomas' Hamlet. For such a young woman to sing such a difficult number is in itself a tour de force, and that she did it so well, with such clarity and surety of tone, is indeed to the credit of this singer, who was acclaimed to the echo at the conclusion of the number. As an encore she sang When I Was Seventeen. After returning to the stage many times she repeated the same number and, had the audience had its way, Miss Freund could have granted many more encores.

The Little Symphony of Chicago, under George Dasch, played rather slow accompaniments for Miss Freund and rendered its selections in a somewhat unsatisfactory manner. The leader of the Little Symphony directs in a phlegmatic manner and his tempos are often too deliberate and, for that very reason, too slow. During the intermission the Honorable William Dever, Mayor of Chicago, made an appropriate speech in which he praised the Uptown Civic Concerts and its management, naming Dena E. Harshbarger, president and manager, one of Chicago's most welcome citizens.

GALLI-CURCI AGAIN

Orchestra Hall again was sold out for the third Galli-Curci recital within a month, on Sunday afternoon, December 13, and every available inch of the stage held Galli-Curci admirers. Such is the popularity of this much admired artist, whose appeal to the public seems to grow greater every year.

GRACE LESLIE A WELCOME NEWCOMER

Until December 13, Grace Leslie was practically unknown to Chicagoans, but hereafter she will be remembered as one of the most interesting recitalists of the season. Miss Leslie, the possessor of an uncommonly fine voice of wide range, proved a most versatile artist by rendering the florid passages of the L'Ingrato m'abbandona aria, from Meyerbeer's The Prophet, with as much ease and fine art as Dupont's Marins d'Islande, Grainger's Willow, Willow, two numbers from John Alden Carpenter's Water Colors Suite and several lighter numbers. That she made a splendid impression was evidenced by the enthusiastic plaudits which greeted her rendition of each selection.

OSSIP GABRILOVITSCH

Romantic composers, in which class are put Franz Schubert, Carl Maria Von Weber, Felix Mendelssohn and Robert Schumann, formed the program for Ossip Gabrilovitch's third historical piano recital at the Princess Theater, December 13.

CZERWONKY CONDUCTS; RABINOFF SINGS

The following review of the North Side Turner Hall concert of December 13 was written for the MUSICAL COURIER by Martin Frank: "That mecca for music-loving Germans, the North Side Turner Hall, where Sunday afternoon concerts are given, is again in full swing. The third one of the season was given last Sunday afternoon and attracted a large audience. Richard Czerwonky, well known violinist and dean of the violin department of Bush Con-

servatory, is the conductor of the Chicago Philharmonic Orchestra, and a very able and energetic one he proved to be. The program was quite an ambitious one, including such well known numbers as Liszt's Preludes, overture to Mignon, Heart Wounds and Spring (Grieg), 1812 Overture (Tchaikowsky), and Espana (Chabrier). The personnel of the orchestra consists of forty-two men, all high-class musicians, and their playing proved it. The soloist was Anastasha Rabinoff, of the San Carlo Opera Company. She sings with great purity and clarity of tone and especially in the higher register her voice is very brilliant and colorful. Dramatic roles would seem to fit her best in opera. A noticeable fact of the concert was that there seemed to be an unwritten law against encores, as they were conspicuous by their absence. Another was the omission of the favorite German folk songs and melodies so dear to the heart of the German. It was like going to Rome without seeing the Pope."

LEONORA CORTEZ GIVES RECITAL

Leonora Cortez, who made her American debut in New York on December 2 at Aeolian Hall, made her first appearance here in the same program at Kimball Hall on December 14. Recitalists, whose work has been reviewed in the MUSICAL COURIER by the New York reviewers of this paper, are not given much space in these columns and those who would like to read an analytical review on Miss Cortez are referred to the December 10 issue, as our confrere in the East wrote exactly as we would have written here. Leonora Cortez is a big addition to the musical fraternity. She is a pianist that should be popular in Chicago, and return engagements in this part of the country should be many and not far distant. Her work, which was highly praised by the New York critics, was also received with most favorable comment by reviewers on the daily papers of this city.

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sending a worthy program in a most satisfactory manner. Such was the impression formed December 6, at Kimball Hall, at the piano recital at which Mr. Reckzeh presented Alice Le Tarte. A pianist of high attainment, Miss Le Tarte displayed fine training in a program comprising Bach, Brahms, Chopin, Liszt and Paderewski numbers, all of which were played with skillful musicianship and seriousness. She is a worthy pupil of a fine teacher. Mr. Reckzeh played the second part in the Paderewski number.

THEODORE KITTAY WINS PRAISE IN RECITAL

Theodore Kittay, young Russian tenor, who scored such fine success at his first Chicago recital last season, duplicated that success on November 29, at Kimball Hall, in a song recital, when he won the approval of a large audience as well as of the press. Karleton Hackett, of the Chicago Evening Post, stated that he "has an excellent voice of tenor timbre, pleasant quality and good volume," and Maurice Rosenfeld, writing in the Daily News, said, "Theodore Kittay, heard in Kimball Hall yesterday, has a very good tenor voice, which he uses at times with musical skill." Mr. Kittay has been kept busy during the past few months and his services were much in demand during the big Jewish charity drive here; he sang for the Covenant Club on several occasions.

COLUMBIA SCHOOL CONCERT

A concert given at Orchestra Hall, December 15, at which the Columbia School of Music presented its symphony orchestra with three members of its faculty as soloists, was listened to by a large and enthusiastic audience. The Columbia School has every reason to feel proud of its orchestra, for Ludwig Becker, the conductor, has developed a fine body of musicians, whose playing of such numbers as the Prelude to Die Meistersinger, excerpts from the Fourth Tchaikovsky Symphony, and Smetana's symphonic poem, Die Moldau, was of a high order. The orchestra has been trained well in the matter of playing accompaniments, as witness the excellent support afforded Helen Protheroe Axtell, soprano; Ruth Ray, violinist, and William Hill, pianist, in Bruch, Tchaikovsky and Liszt selections. The concert was one of the annual series of professional artists' concerts presented by the Columbia School of Music.

BUSH CONSERVATORY NEWS ITEMS

Christmas music is occupying the attention of many of the teachers and students of Bush Conservatory this week.

Edgar Nelson, conductor of the Sunday Evening Club and organist and conductor of the Oak Park Presbyterian Church, is presenting special Christmas programs during the holidays, and with the annual holiday performance of The Messiah, by the Swedish Choral Club, finishes the year with a busy schedule.

In other professional directions, students of Bush Conservatory are also making an impression. Thelma Lee, soprano pupil of William Phillips, of Bush Conservatory, completed her third consecutive week at McVicker's Theater and she has received many flattering offers from other theatrical managers. Miss Lee made such a hit in her solo that she "stopped the show" at McVicker's and has been one of the most popular soloists there. She will be heard on the Pacific Coast during the remainder of the season. Margaret Brester, soprano, another pupil of William Phillips, has had many engagements recently as a radio artist for KYN. She will be heard frequently in the future at this and other stations. Leslie Davis, tenor, who is also studying with Mr. Phillips, and who was on tour in Chautauqua during the summer and was more recently in the Student Prince, has been for a tour in vaudeville. Fred Osborn, basso cantante, who has been coaching with Mr. Phillips, has accepted a theatrical engagement for January.

The Christmas vacation at Bush Conservatory begins December 24, extending to January 4, when the classes resume their meetings and private lessons for the balance of the second term. The Christmas Eve party for Dormitory students remaining in Chicago over the holidays, is one of the features of the vacation.

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December 15, included the March from Saint-Saens' Algerienne Suite, Chausson's B flat Symphony, Dukas L'Apprenti Sorcier, Debussy's L'Après-Midi d'un Faune and selections from The Damnation of Faust, by Berlioz.

TREVISAN PUPIL SINGING IN ITALY

Another artist-student of Vittoria Trevisan, prominent voice teacher and coach, has won success in opera. She is Frieda Saiger, soprano, who has been engaged to sing Elizabeth in Tannhauser at La Venice at Venice. Miss Saiger has had all her training with Mr. Trevisan and when she left Chicago her repertory consisted of some eighteen operas.

AMERICAN CONSERVATORY RECITAL

The last of the Saturday recital series of the present year—a program of chamber music by members of Adolf Weidig's class—proved one of the most artistic of the season. Although the performers were artist-pupils of the Conservatory, the rendition of the various numbers was fully up to professional work in the matter of interpretation, perfection of detail and technical finish. The program represented such formidable master works as the Beethoven D flat major, the Mozart E flat major quartets, the Godard and Arensky trios and the Schumann Fantastic Stuecke. The participants were Myrtle Werber, Mary Hughes Call, Stella Roberts, Anne Slack, Grace Burlin, Marie Stange, Ruth Parker, Mildred Waugh, Lillian Rehberg, LaVina Thorkelson and Rudolph Reiners.

WILLIAM AND ALICE PHILLIPS AT BUSH

That highly talented and popular young couple, William and Alice Phillips, furnished the program for the last of the interesting series of artist recitals at Bush Conservatory, Wednesday evening, December 16. In an unusually well arranged program of interesting novelties the Phillips made the evening one of the most delightful of the series. Both artists in fine voice, their duet and solo singing revealed fine unanimity of feeling and style and individuality. A highly commendable feature of their singing is the excellence of their diction both in joint and individual work. Mr. Phillips' fine baritone was shown to good advantage in his well contrasted group of solos, which included selections by Warren Storey-Smith, Robert Yale Smith, an eighteenth century number, Duparc and Tchaikovsky. Beautifully delivered, they earned the enthusiastic approval of the audience. A group of unhackneyed English songs was splendidly sung by Mrs. Phillips, who uses her lovely soprano voice most effectively and delights through her charm of manner as well as her song.

MENDELSSOHN CLUB CONCERT

Singing with more spirit, more gusto and perhaps finer balance than usual, the Chicago Mendelssohn Club, under its new leader, Calvin Lampert, afforded the usual large audience reason for rejoicing at the concert at Orchestra Hall, December 17. The more serious numbers were as enthusiastically set forth as the lighter, humorous items and the audience liked the program and the Club's singing of it immensely, and showed it throughout the evening. Helen Hedges, a young local soprano, was the assisting soloist.

CHICAGO MADRIGAL CLUB

Beginning its twenty-sixth season at Kimball Hall, December 17, the Chicago Madrigal Club, under D. A. Clippinger, rendered a program of old music. The Madrigals, motets and glees making up the program, received fine rendition under Mr. Clippinger's able direction.

PROF. SA GORSKY DELIGHTS AUDIENCE

December 13, a most successful recital was presented under the direction of Mme. Bella Gorsky, at the Humboldt Boulevard Temple, before a capacity audience which enjoyed the program to the full and offered enthusiastic approval thereof. A most pleasant innovation lay in the fact that Prof. Sa Gorsky himself opened the program, singing a beautifully chosen group. His is a voice of liquid quality and unusual range, and he sang with refinement, style and effect. His rendition of the famous Toreador Song from Carmen won him an ovation. Next on the program was Martha Rowe, one of the Gorsky advanced students. Possessor of a rich, resonant voice, she sang a well chosen group of Puccini, Gui d'Hardelot and McGill numbers with well placed tone and splendid style. She was warmly received by the audience. Ruth Sokol, another Gorsky pupil, delighted the audience in songs by Woodman, Engel and

(Continued on page 40)

BALTIMORE, MD.

BALTIMORE, Md.—One of the most interesting events of the season took place, December 4, when the Chamber Music Society of San Francisco appeared as visiting artists at the weekly recital at the Peabody Institute. The usual large attendance of students and members of the faculty of the Institute was augmented by outsiders who showed great interest in the excellent work of the visitors from the Pacific Coast. The program comprised Brahms' quartet for strings in A minor; a quartet for flute and strings in D major, which brought many interesting moments, the distinguishing work in this number being contributed by Elias Hecht, flutist, who replaced the first violin. Ravel's quartet for strings in F major possibly furnished the most inspiring work of the program. The players gave much strength and beauty to the four movements. A spirited Spanish dance was offered as an encore and it proved to be anything but the least interesting part of the program. The San Franciscans will be welcome any time they might return.

Elsa Alsen attracted a good sized audience to her recital. Mme. Alsen leaves no doubt that a great operatic singer may also be a great recital artist. Her performance left little, if anything, to be desired.

As an impetus to the development of talent in Baltimore, and to bring before the public the work of Baltimore teachers as well as that of its students, the City of Baltimore announces a vocal contest, the winner of which will appear as soloist with the Baltimore Symphony Orchestra at the April concert. A similar contest for pianists was held last year when Erselle Mitchell, a student at the Peabody, was declared the winner.

William Bachus gave an interesting piano performance at the regular Peabody recital last week.

Harry Patterson Hopkins was the recitalist at the Sun-



LUCILLE CHALFANT,

American coloratura soprano, who has been winning notable success in Belgium, has been engaged for the entire carnival season at San Carlo, Naples, one of Italy's foremost opera houses.

day concert at the Maryland Casualty Clubhouse, being assisted by Amos Stidman, tenor, and Elizabeth Stidman, soprano. E. D.

Lashanska Visits the Coast

Hulda Lashanska, American soprano, undertook an interesting adventure this autumn. After being well known for several years in the East and the South and the Middle West, she has made her first concert tour to the Pacific Coast, and her journey also has proven an extremely successful adventure.



COMING EVENTS

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OS-KE-NON-TON VISITS HAUNTS OF BOYHOOD DAYS TO LAY "ARROW OF MEMORY" ON CENOTAPH

Performs Beautiful Ceremony to Honor Memory of Indians Killed in the War—Engaged to Take Leading Part in Cadman's Opera, Shanewis, to Be Given in California Next October

Os-ke-non-ton (Running Deer), who ten years ago was a well known hunter and guide in the Algonquin Park and Lake of Bays district near Toronto, until the discovery of his splendid bass-baritone voice brought him to New York, where for the past seven years he has been studying with the well known New York vocal instructor, Joseph Regneas, returned last week to the haunts of his early days to perform a most beautiful and significant ceremony—to honor the memory of Indians killed in the late war, many of whom were his personal friends and acquaintances.

OS-KE-NON-TON DESIGNS ARROW OF MEMORY

Os-ke-non-ton himself conceived the idea of the design of the huge wreath which he laid with great reverence on the cenotaph. It consisted of a great arrow, the head and shaft consisting of chrysanthemums and carnations, the butt and feathers of lilies, all on a symbolic background of evergreen, cedar and red oak leaves. This he described as an arrow of memory shot to the happy hunting ground.

TAKE MY BROTHERS INTO THY CAVE

Os-ke-non-ton, in buckskin and eagle feather and looking most impressive as he held the five-foot arrow, lifted his gaze to Heaven and with mighty tones sang the Mohawk invocation, beginning with "Great Spirit, hear me! Take my Brothers to Thy Cave."

The great crowd stood silent, with bared heads, in silent participation. After the closing bars of "Here I Stand, Guard Thou My Brothers," he solemnly placed the great arrow of memory amid the tall white stones.

ANCIENT GESTURE OF GRIEF

With tearful eyes, but unfaltering step, an arm across his face in the ancient gesture of grief, the Mohawk singer moved toward the waiting automobile while the great crowd made way to let him pass.

THE HERITAGE OF A GREAT RACE

Where once unnoticed he made his way through the hamlets on the banks of the great St. Lawrence River, a direct descendant of the nobility of the Bear Clan of the Mohawk Tribe, weaving baskets, moulding pottery, or showing the white man the track of the deer or the bear or the haunts of the black bass, Os-ke-non-ton returns triumphant, not only from the large centers of the Western Hemisphere, but also from the courts of kings. The Indian era of America is brought vividly to mind by this son of a fast disappearing race, with his songs to the Sun God, Great Spirit, his Eagle Dance, Scalp Dance, War Whoops, The Songs of the Lover of Indian Sunsets, lake scenes, forest sounds, his Blanket Song, Lullaby, Mosquito Song, etc.

SINGS BEFORE 10,000 INDIANS AND CROWNED HEADS OF EUROPE

Last spring Os-ke-non-ton appeared before the English Royalty and returned to America to take part in an unusual gathering of the old nobility of this continent, his own people. In Nevada more than 10,000 Indians gathered and listened to this twentieth century Indian, whose songs run the gamut of Indian folklore and history. Young and sturdy—young in years, old in the knowledge of his racial traditions—stately and magnetic, quick of movement, yet

reposeful in his dignity, this Indian moves among the peoples of the world. In London he took the leading part in the great production of Coleridge Taylor's *Hiawatha*, for which he is especially engaged to return to London this coming spring. The production will again be staged in Albert Hall. At the conclusion of his London season, he will tour the continent, taking part in an especially arranged American program in Berlin. Next October he will have a



OS-KE-NON-TON.

leading role in Cadman's *Shanewis* in San Francisco, after which he will tour in the west.

Catharine Bamman, Os-ke-non-ton's New York manager, finds it an easy task to book this attractive artist, who has so much to offer that is cultural and educational, and who never fails to hold his listeners, whether they seek to be entertained or enlightened.

Bimboni's Cloud on Oratorio Program

Under the able direction of Frank Kasschau, the choral fantasy, *The Cloud*, by Alberto Bimboni, written for and dedicated to the Bridgeport Oratorio Society, was presented by this well balanced chorus of fine trained voices. Mr. Bimboni's exquisite setting to one of Shelley's most beautiful poems has a short instrumental prelude, followed by the full chorus humming to establish the fantastic mood, fol-

lowed by thunder and hail in the distance coming to a climax, and gradually fading away. The Bridgeport Telegram said that Mr. Bimboni accompanied the number and was given a reception little short of an ovation on the completion of his work. Ada Kopf, contralto, a pupil of Mr. Bimboni's was the soloist in *The Cloud* and also created an excellent impression.

Brooklyn Morning Choral Concert

Herbert Stavelly Sammond conducted the first concert of the current season, its seventh, of the Morning Choral of Brooklyn, at Hotel St. George, December 9, with Florence Gwynne, accompanist. Among the numbers sung by the well-trained chorus of women was *Ave Maria*, (new) arranged from the *Moonlight Sonata* by Spilner (recently deceased); *Twenty-Eighteen*, English folk song; *Messengers of Peace* (Ricini), with incidental solos sung by Anne Leonard Munger, Marion Witcover and Katherine Crocco. In all these numbers there was evident the meticulous care given to details by Conductor Sammond, and the able preparation of the soloists. Beautiful voice quality characterizes this chorus, many members being professionals, and the ensemble result is that of most refined singing, under the baton of Conductor Sammond, who knows what he wants, and gets it. Minna Gilsow was soprano soloist, singing songs by Silella, LeFermier, and Spring *Dropped Into My Heart*, by Beatrice Fenner, her singing bringing her an encore, adding *Mighty Lak' a Rose*. Mr. Price sang solos, and Miss Gwynne was an efficient accompanist. Dancing followed.

Items of interest concerning the Brooklyn Morning Choral include their participation in two Wagner concerts with the New York Symphony Orchestra—December 19, at the Brooklyn Academy of Music, and December 20 at Mecca Auditorium, New York; a musicale (invitation) at Flatbush Congregational Church, February 9, and the Spring Concert of April 22.

Grainger Gives Room-Music Concert

Percy Grainger gave a Room-Music concert and lecture on Nordic music on December 17, in the White Plains Meeting House, with the following list of artists: Anita Atwater, soprano; Erik Bye, baritone; Hans Letz, violin; Herman Sandby, cello; Merle Robertson, Ralph Leopold, and Percy Grainger, piano; Ralph Leopold and Percy Grainger, harmonium; Bessie Harlow, Ralph Leopold, Herman Sandby and Percy Grainger, guitars. The program contained Grainger's *English Dance*, a group of Danish folksongs in settings by Percy Grainger, containing: *The Two Sisters*, *Husband and Wife*, *The Power of Love*, and *The Old Woman at Christening*.

Other compositions by Grainger were two Old English melodies: *Willow, Willow*, and *Died for Love*; *Shallow Brown*, a sailor's sea chanty; and, at the close, a Danish folksong entitled *Lord Peter's Stable Boy*. Frederick Delius was represented by a sonata for cello and piano.

The rest of the program was made up of compositions by Herman Sandby, containing *Love Song*, *Solemn Chant*, as well as Danish folk music, comprising *The Elfin Knoll*, *Norwegian Spring Dance*, and *Song of the Dale*. Each program number was preceded by explanatory remarks by Mr. Grainger, whose humor enlivened the large audience. The affair was unique, interesting and entertaining.

Frieda Hempel Sails

Frieda Hempel, soprano, was scheduled to sail for New York on the *Majestic* on December 16, following an extended tour of the British Isles. Upon her return she will begin her first season under the direction of George Engles, opening with Jenny Lind recitals in Lancaster and Haverhill. Her first Boston concert will be given on January 10 and she will have three New York engagements during the following week, including the Bagby Musicales at the Waldorf-Astoria on January 11 and two appearances as soloist with the New York Symphony on January 14 and 15. A brief tour of the South will precede Miss Hempel's first New York recital of the season in Carnegie Hall on February 9.

OBITUARY

Professor de Vitalis

Word comes from Havana of the death there, on December 16, after a short illness, of Prof. Attilio M. de Vitalis in his sixty-ninth year. Prof. de Vitalis was formerly well known in New York, where he had taught in a number of private schools in the suburbs. He was one of the founders of the Composers' Music Corporation, but left it three years ago to establish himself in Havana as a teacher of both voice and piano. Prof. de Vitalis had also been known as a composer and conductor.

Mrs. Clarence Burns

Members of the Mozart Society of New York, Mrs. Noble McConnell, president, were shocked during the last concert to hear of the death of Mrs. Clarence Burns following an operation. She was first vice-president of the society and has presided during Mrs. McConnell's absence. Always interested in music, Mrs. Burns was also president of the Little Mothers' Aid Association for thirty years, a member of the Woman's Press Club and the Professional Woman's League, these societies all publishing memorials to her in the December 17 issue of the *New York Times*.

T. S. Lovette

T. S. Lovette, the Welsh pianist, teacher and composer, died suddenly in Washington, D. C., December 16, following a heart attack. He had been ill for about two weeks, but it was not expected that the attack would prove fatal. A more detailed account of Mr. Lovette and his activities will be published in a forthcoming issue.



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Whittington Creates Widespread Interest

Dorsey Whittington is one of the outstanding young artists of today. Georges De Lisle, his genial and hustling manager, recently returned from a flying trip to the West and brought back contracts for forty recitals for the pianist. Thirty-four of these appearances are to be next season.



DORSEY WHITTINGTON.

"It is yet very early to book for the season of 1926-27," said Mr. De Lisle, "and the fact that managers who were all booked were eager to contract for Whittington's appearance from ten to fourteen months ahead is certainly most encouraging. I have no doubt that he will be heard in practically every state in the union."

"I find all over the country," went on Mr. De Lisle, "that people with whom I talk say the same thing to me: 'Dorsey Whittington is a wonderful name for an artist; it is one every one remembers. There is a mystery about it that attracts audiences.' Not infrequently I am asked if that is his real name or one that was taken for professional reasons. Naturally such a flood of engagements is not pouring in for Whittington only because he has a name that attracts attention. He has gained the enthusiastic approval of the press, the respect of musicians and—most important of all—the spontaneous and whole-hearted welcome of the public in every place he has appeared."

"Whittington's recitals are very heavily booked after the first of the year, beginning with a recital at Russell Sage College at Troy on January 8, after which he will play a few recitals in New York State. He will be heard in Brooklyn and in Meriden, Conn., before his New York recital at Aeolian Hall on February 9. Immediately after his New York recital he will go to the Middle West for seven or eight recitals, including his first Chicago recital at Kimball Hall on March 4. Several more recitals in the East and South will fill the remainder of March, and April is booked nearly solidly in the Middle West."

"I shall have some very interesting news to tell about Mr. Whittington the first of the year. As the plans are not yet complete you will have to wait a few weeks to hear. Do you think it strange that I am so enthusiastic about the future of my young pianist?"

Reinald Werrenrath on Tour

Reinald Werrenrath's artistry is best described by the well-known phrase, "His is the art that conceals art." The baritone has developed his technique to such a high degree that his audiences never give it a thought; they just sit back and listen to his songs in satisfied enjoyment. Then, as the concert progresses, his hearers become more and more enthusiastic, until at the finish they call for encore after encore until some one turns out the lights of the concert hall.

Mr. Werrenrath's concert tours this season will take him, as they have annually for years past, from the Northwest to the new American Riviera in Florida and from rockbound Maine to sunniest California. Mr. Werrenrath spends a large fraction of every music year on trains, and he has adjusted himself to the limited space that a railway car affords by inventing and adapting various forms of exercise, until he has achieved a set of physical exercises similar to the late Walter Camp's Daily Dozen. However, outside music season, Mr. Werrenrath is an "outdoors man;" he likes open-air exercise, and lots of it.

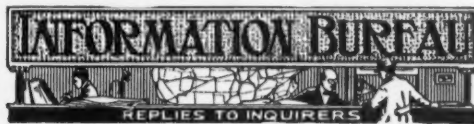
Rosa Low Again Scores with Gigli

Rosa Low, a young soprano, who on many occasions has proven a delight, has again received a favorable comment on her work as assisting artist to Gigli. In the concert at Montclair, N. J., her artistry was such as to win her outstanding recognition. The Montclair Press said "that the enjoyment of Gigli's concert in the Auditorium High School was heightened by Miss Low's share in it, and that it is not enough to say that her voice is pure and well managed, but that 'there is no suspicion of brittleness, coldness or hardness in her tones. While they are bright, wide in range, and carry far, they have a sympathetic quality which coupled with skill and vocalization, and intelligence in phrasing, made her singing of Quilte's Go Lovely Rose, one of the most delightful experiences during the evening.'"

"On November 29, at the Biltmore Musicale, Miss Low offered the ecstatic aria from Louise, and as a final number and encore, the duets from Pagliacci and Don Giovanni, sung with Mr. Tibbett," said the Evening Telegram. The Springfield Union found that "Miss Low has a rich and pleasant voice and that in her recital, on November 23, she was particularly successful in her second group of songs where she did ample justice to the French charm of Szulc's Clair de

Lune and Fourdrain's Promenade a Mule with its pattering accompaniment. Most charming of the group, however, was Bimba Bimbetta by Sibella, whose mixture of gaiety and wistfulness was very popular with the audience."

Miss Low has also been associated with the De Feo Opera Company, where in her interpretation of Gilda she has been cited as having clear and brilliant upper tones, while her middle register was warm and mellow."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

A HYMN

"In one of the poems by Henry W. Longfellow there is a verse commencing 'Sleep, sleep to-day, tormenting care, Solemnly sung the village choir on that sweet Sabbath morn.' Could you tell me if there is really such a hymn? Any information will be received with thanks."

Yes, there is such a hymn. Many years ago in one of the churches in San Francisco the hymn was found during the course of a very dull sermon, and committed to memory. But the only verse that remains after more than sixty years have passed is the first one. It is:

Sleep, sleep to-day tormenting care
Of earth and folly born;
You cannot dim the light that streams
From this sweet Sabbath morn.
To-morrow will be time enough
To vex with harsh control;
You cannot violate this day,
This Sabbath of my soul.

It is probable that Mr. Longfellow was a Unitarian, and it might be that in some old collection of hymns used by that denomination the hymn would be found.

ABOUT AN ANTHEM

In the November 12 issue of the MUSICAL COURIER there was a request about an anthem beginning "Lonely, heart broken, I seek here my Saviour." The Information Department could find no one who knew anything about the anthem. Now, however, a reader of the MUSICAL COURIER has kindly written giving the following information, for which thanks are hereby expressed.

"I have used an arrangement of a Norwegian Easter Carol to those words. It is arranged by Dickinson, the New York organist, and is published by the H. W. Gray Co. It is indeed a beautiful number."

WHY DO THEY GO?

"Can you tell me why it is that people go to the opera or to concerts and talk all through the program? If they do not want to listen to the music, why prevent others from doing so? It is very annoying and one dislikes to cause any more disturbance by calling an usher. Cross looks have no effect. Is it because tickets are given to them? I pay for my tickets and feel I am entitled to receive the benefit of being able to hear the music."

Your question is an old one that is constantly being asked, but there seems little relief to be had from the bad manners of many who not only attend musical events but also are found at the theater. Not only do people talk, but occasionally there is one who in addition to participating in a loud conversation snaps the cover of his watch. This is particularly unpleasant. It does seem strange if people buy tickets that they do not listen to the music or play; otherwise why go to the opera or any other entertainment? Once at the opera, a woman talked very loud all through the first act, informing her neighbors that she had heard the same opera when it was given in Germany, contrasting the manner in which it was being put on in London, etc. Ushers were called but they made no impression upon this woman who was alone and talking to herself. When the act was over an appeal was made to the box office. Then something did happen, she was told to either stop talking or leave the opera house. Next time you are annoyed try going to the box office, and see what will happen."

Carre Louise Dunning's Class Great Success

Carre Louise Dunning's recent New York Normal Class in the Dunning System of Improved Music Study for Beginners was unusually successful, for she had excellent material with which to work. Most of the teachers were college graduates and were equipped with the best musical



CARRE LOUISE DUNNING

and one of her Normal Classes in the Dunning System of Improved Music Study for Beginners. (First row, left to right) Grace West, Long Island; Mrs. L. J. Daniels, Long Island; Bessie L. Campbell, Ottawa, Canada; Mary A. Elgin, Houston, Tex.; Clarissa A. Herrick, Boston, Mass.; Beatrice E. Winkler, Cleveland, Ohio; Mrs. Dunning, New York; Sallie Peay, Little Rock, Ark.; Yolanda Pando, Bolivia, South America; Marjorie Schurman, Erie, Pa.; (second row) Mary Fairlamb, Syracuse, N. Y.; Luana F. Brooks, Lebanon, Pa.; Fannie MacCormack, Waterbury, Conn.; Catherine Bird, Detroit, Mich.; Ella A. Prince, Richmond, Va.; Isabel Parry, Indianapolis, Ind.; Kate M. Laxton, Asheville, N. C.; Florence Hunt, Greensboro, N. C.; Emma Held, Columbus, Ohio; Effie Johnston, Atlanta, Ga.; (third row) Ida Gardner, Tulsa, Okla.; Katherine Arnold, Tiffin, Ohio; Maud Williams, Cleveland, Ohio; Miss Quinn, New York; Gene De Nyse, Larchmont, N. Y., and Janie Parker, Raleigh, N. C.

training that America and Europe can give them. It is a well known fact that the Dunning System has grown to such proportions that it is recognized as one of the leading musical educators of the country. The system is now being taught in various parts of the world, and the demand for teachers continues to be greater than the supply, which speaks much for the efficiency of the system. The National Dunning Teachers' Association is expanding and doing a great musical uplift work in the smaller towns where it is so badly needed. Dunning teachers are now to have their own official organ, the first edition to be issued in January under the name of the Dunning Messenger.

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This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.
 With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.
 The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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ACROSS THE COUNTRY

Atlanta, Ga.—Atlanta has lately been very fortunate in having two outstanding artists concerts, which have been brought under the auspices of the Atlanta Music Club. The first, a concert of the Series Intime, was a program given by the Chamber Music Society of San Francisco, which was enjoyed by a large and appreciative audience. The second was a two piano recital given at the city auditorium by Guy Maier and Lee Pattison. This form of program is somewhat of a novelty to the Atlanta public, and the unusual artistry of both pianists was received with enthusiasm. Aside from the artists concerts, the Music Club has presented three interesting morning musicales, in which the local talent of the city was displayed to advantage. The first was a joint concert given by Jan Rubini, violinist, director of the Howard Theater Orchestra, and Mrs. William Shallenberger, contralto, who interpreted ancient French songs in costume. For the second program, Madeline Keipp lectured on the art song, and delightful illustrations were given by Louisa Varkonyi, Hungarian soprano. She was accompanied by her husband, Dr. Bela Varkonyi, director of piano at Brenau College. The third program was given in the form of a piano recital by Lionel Levinson-Sinclair, Anglo-Russian pianist, who is the associate director of the Atlanta Conservatory of Music.

Another musical organization which has done excellent work is the Atlanta Symphony Orchestra. Under the direction of Enrico Leide they have presented two unusually good programs to large and enthusiastic audiences.

M. S. W.

Baltimore, Md. (See letter on another page.)

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Dayton, Ohio.—A two piano concert by Alverda Sinks and Mary Blue Morris was given at the Y. W. C. A. Auditorium, November 17, under the auspices of the Business and Professional Women's Club. The program was given in an artistic manner, displaying the virtuosity and thorough musicianship of both performers.

For its third concert, the Civic Music League presented Toti dal Monte in a recital in Memorial Hall, November 30. The artist was received with great enthusiasm and responded to many encores. Dorothy Kennedy played excellent accompaniments and several solo numbers.

The Russian Symphonic Choir, Basile Kibachich, director, appeared in Memorial Hall, December 4. This concert, which was a novel and beautiful one, was under the local management of A. F. Thiele.

In the Miami Hotel ball room, December 4, a charming song recital was given by Marjorie Squires, contralto. Mrs. Squires was accompanied by her sister, Helen Eldridge, and assisted by Alfred Hein, cellist. This enjoyable concert was also under the management of Mr. Thiele.

M. C.

Fort Smith, Ark.—A concert was given at the First Presbyterian Church under auspices of Circle Number Five. The program was arranged by Mrs. Herbert N. Hall. Lola Gibson Deaton, Dora Thomasson Hoffman, Mrs. Irvin Sternberg and Mrs. Earl Logue of Memphis, Tenn., were the vocal soloists, with Clarence Burg accompanying and Ollie Garrett as violin soloist.

A concert was given by the Musical Coterie, at the First Methodist Episcopal Church South, and took the place of the Coterie's annual guest day program. Hattie Mary Butterfield directed the program. Organ numbers were given by Vivien Molliere, Ruth Campbell, Hattie May Butterfield, Mrs. J. Clarence Clay, Mrs. Martin Traster Dyke and Mrs. J. E. Leming; violin obligatos by Mary Arhuckle and Gladys Krone, and vocal solos by Lola Gibson Deaton and Irene DuBois.

The Musical Coterie gave a reception at the home of Mrs. W. J. Murphy, Sr., honoring the newly elected officers of the club, who are Mrs. H. H. Smith, president; Mrs. Earl V. Hardin, first vice-president; Gladys Krone, second vice-president; Mildred Mayo, secretary; Mrs. F. M. Tolleson, parliamentarian; Mrs. J. E. Leming, treasurer; Mrs. Martin Traster Dyke, corresponding secretary, and Ruth Campbell, librarian.

A musical program, sponsored by the Parent-Teacher's council, was given at the High School Auditorium by a quartet composed of Rebecca Schuyler Eichbaum, soprano; Irene DuBois, mezzo-soprano; Raoul Tricot, tenor, and Nat Dyke, baritone, accompanied by Elizabeth Price Coffy and including a violin group by William Worth Bailey, accompanied by Mrs. Bailey.

Pupils of the Sisters of the Benedictine Conservatory of Music are giving a series of recitals at St. Boniface Hall.

Mrs. Joseph E. Leming presented her piano pupils in two recitals.

Piano pupils of the Clarence Burg School of Music, assisted by Julia Leming Whittington, violin pupil of Maurice Derdeyn, gave the first of a series of monthly recitals at Mr. Burg's home. Those on the program were Ruth Clemmons, Elizabeth Hunt, Edith Hunt Johnson, La Una Hodges, Evelyn Wood, Mary Fay Moore, Kathleen Garner, Zada Sue Padgett, Anne Louise Powell, Julia Leming Whittington, Alice Louise Davies, Mary Frances Drake, Anne Lindley and Virginia Davis.

Mrs. D. C. Smith arrived from Europe and has resumed her teaching.

Anita Ledbetter, of Mt. Pleasant, Tex., piano teacher and exponent of the Dunning System of Music, has joined the staff of the Clarence Burg School of Music and has opened her studio at the home of Frieda Kuseuitt Frantz.

F. K. F.

Greenville, N. C.—A recital received with much delight was given recently at the Greenville Womans College School of Music by J. Oscar Miller, baritone; Margaret James, pianist, and Bernice deLand Miller, accompanist. Mr. Miller is head of the voice department of the college.

Lindsborg, Kans.—The Bethany Oratorio Society presented The Passion of Our Lord according to St. Matthew, by Bach, November 22. The chorus of 400, with the assistance of the Bethany Symphony Orchestra, Arthur Uhe,

concertmaster and Arvid Wallin at the organ, gave a creditable rendition of this work. Hagbard Brase directed with fine musicianship. The soloists were Roy Campbell, tenor, director of the music department, Friends University, Wichita, Kans.; Katherine Penner, contralto, head of the voice department, McPherson College, McPherson, Kans.; Irene Houdek, soprano, and Benjamin Tilberg, baritone, teachers of the Voice Department, Bethany College, Lindsborg. They have good voices and sang their parts expressively. Preceding the oratorio, the Symphony Orchestra, under Hjalmar Wetterstrom, contributed three numbers which were much appreciated. Mrs. Walter Brown is concertmaster.

The Bethany Instrumental Trio, consisting of Arthur Uhe, violinist; Arvid Wallin, pianist, and Hjalmar Wetterstrom, cellist, appeared in concert at Paola, Kans., recently under the auspices of the city schools.

O. L.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Muncie, Ind.—A recital was given by Lambert Murphy, tenor, November 16, at the Auditorium, under the auspices of the Matinee Musicale. He was well received. The second concert of this series was held, December 3, when the Russian Symphonic Choir was heard. This unique organization, with Basile Kibachich, director, delighted a large audience.

The home of Mrs. Frank Ball was opened for the tea and musicale of the Richmond Music Club, which was an exchange program with the local club. The following appeared: Virginia Righter, harpist; Marie MacManus, violinist; Mrs. Carl Hart, pianist; Clara Campbell Igelmann, Agnes Hansel Harter, Mrs. Fred Bartel, Mrs. Ray Longnecker, vocalists, and Ruth Peltz, accompanist.

The piano pupils of Harry Thomas—and the violin pupils of Cleon Colvin—gave a recital at the Muncie Conservatory of music.

H. M. B.

Montreal, Can. (See letter on another page.)

Omaha, Neb.—The Pavley-Oukrainsky Ballet Russe appeared at the Municipal Auditorium as the second attraction in the Creighton Concert Series. A one-act ballet entitled Trianon was followed by a series of charming diversissements. The third event in this same course was a song recital by Allen McQuhae, December 5, at the same place. Mr. McQuhae sang with intelligence and sincerity, displaying a tone quality always beautiful and constantly varied to meet the requirements of the moment. Elva Faeth Rider accompanied.

The first concert by the Omaha Symphony Orchestra, under the new conductor, Sandor Harmati, occurred December 1, with René Chemet as soloist. For the occasion of his first public appearance, Mr. Harmati chose a program, embracing Beethoven's third symphony; Schubert's Unfinished symphony, the Romeo and Juliet Fantasy by Tchaikowsky, and Goldmark's Negro Rhapsody. These four exacting works he directed entirely from memory, demonstrating not only a profound knowledge of the scores but that he has the technical equipment necessary to the working out of fine details in shading, change of tempo and the building up of climaxes. In the matter of interpretation, Mr. Harmati showed that he is in possession of the traditions; that he has a powerful imagination which he can permit to soar without losing control of his players. Using the Mendelssohn violin concerto as a medium, René Chemet, again this season, revealed supreme powers as a violinist. The large audience applauded long and loud, demanding and receiving several extra numbers.

The orchestral part of the above program was repeated on the following morning before several thousand school children.

John Philip Sousa and his Band were the attractions at the local auditorium, November 23. Soloists were Marjorie Moody, soprano; William Tong, cornetist, and George Carey, xylophonist.

Eugenie Whitmore, of this city, recently functioned as piano accompanist for the tenor, Riccardo Martin, in a recital given by the latter at Midland College, Fremont, Neb. E. Robert Schmitz, pianist, appeared as recitalist at the same place recently.

A recent visit to the city by Charles Wakefield Cadman attracted much attention in local musical circles.

J. P. D.

Pensacola, Fla.—The Music Study Club of this city sponsored a highly successful recital, November 19, when Charlotte Miller Jameson, soprano, and Dwight Anderson, pianist, appeared here. The present engagement was Mr. Anderson's fourth appearance in Pensacola during the past six seasons.

S.

Philadelphia, Pa. (See letter on another page.)

Portland, Me.—Mario Cappelli, Metropolitan opera tenor, appeared in an enthusiastically received concert, December 1. The assistant artist was Cyrus Ullian, pianist, of the Boston Conservatory of Music staff. Mr. Cappelli has been spending the past week in the New England States, and has made two church appearances in Portland and two in Lewiston.

November 30, Paul Shirley and an orchestra of eleven solo players from the Boston Symphony Orchestra appeared at Frye Hall, under auspices of the Rossini Club. The soprano soloist was Marjorie Warren Leadbetter of Boston, a lyrical, warm voiced singer, who was delightful. Reginald Boardman of Boston was the piano accompanist.

L. N. F.

Portland, Ore.—The members of the Dalcroze Junior Club gave a piano recital and exhibition of eurythmics, November 7, which was a unique event for Portland—said to be the first public exhibition by a junior club here. In addition to the presentation of piano numbers, the club members worked out for exhibition some of their favorite compositions by means of precise physical execution. They demonstrated various phases of melodic construction and counterpoint. The recital won much enthusiastic comment from Portland musicians.

R.

Portland, Ore. (Also see Music on the Pacific Slope.)

Providence, R. I.—The first concert of the season given by the Boston Symphony Orchestra in Infantry Hall drew a capacity house. Serge Koussevitzky was given a cordial greeting and he conducted throughout with his usual artistry. The audience showed appreciation by prolonged and hearty applause and Mr. Koussevitzky was recalled again and again.

Rozsi Varady, Hungarian cellist, gave a recital in Church-ill House assisted by Edward Hart, accompanist and pianist. Much credit is due Susan Clarke for bringing to Providence such a distinguished artist and a large audience showed ap-

precipitation by long and sincere applause. Hart was an excellent accompanist.

The first concert of Chamber music, under the direction of Avis Bliven-Charbonnel, took place at the home of Mrs. George St. J. Sheffield. The artists included Mrs. Edgar Durfee, Helen Keenan, violins; Marion Lovell, soprano; Katherine Vining and Barbara Smith, cellists; Virgil Vallatico, clarinet, and Dorothy Joslin and Mme. Charbonnel, pianists.

The second musicale of the Chopin Club, of which Mrs. Edgar J. Lowmes is president, was given in the ballroom of the Narragansett Hotel. The Chopin Club trio—Beatrice Ball Battey, violinist, Alice M. Totten, cellist, and Emma Winslow Childs, pianist—Amalia Strobl-Hill, Helen Shepard Udell, Virginia Boyd Anderson and Gertrude Joseffy Chase participated.

At the Hans Schneider Piano School, Mr. Schneider gave an interesting talk on Tchaikovsky's Symphony Pathetic, which the Boston Symphony Orchestra included in its program. G. F. H.

Quebec, P. Q., Can.—The musical season was opened October 13 when Clara Haskill, pianist, and Rose Armandie, soprano, gave a delightful recital to a large audience in the Chateau Frontenac. E. G. L.

Rochester, N. Y. (See letter on another page.)

Selma, Ala.—The organ recital given by Alonzo Meek, organist and director of St. Paul's Episcopal Church, drew a large audience recently. A varied program gave delightful expression to the player's technical and interpretative powers. Mrs. E. G. Setzer, of Uniontown, Ala., and John Chreagh, of Selma, were soloists.

The Selma Music Study Club began its seventeenth season in the new parish house of St. Paul's Episcopal Church, which also housed the new studio of Alonzo Meek. Removing the membership limitations of the club was a decided step in its advancement and five new members were added to the list. William Laurier, band director; Grady Hollingsworth, organist; Marguerite Stillman, contralto; Marie Kirkpatrick, violinist, and Mary Logue, pianist.

November 30, Mrs. W. H. Striplin opened her season's teaching, presenting several new voices which showed decided talent and which will be an addition to musical life in Selma.

Much interest is centering around the State Federation meeting to be held in Selma in early spring.

December 8, the Russian Cossack Chorus gave a delightful evening of ensemble singing, with some solo work. W. H. S.

San Francisco, Cal. (See Music on the Pacific Slope.)

Seattle, Wash. (See letter on the Pacific Slope.)

St. Louis, Mo. (See letter on another page.)

Toledo, Ohio. (See letter on another page.)

Grace Divine's November Activities

Grace Divine, mezzo-soprano, had a very busy November, filling many various engagements in New York and outside, always winning the same enthusiastic acclaim.

On November 11 she was soloist at the Verdi Club's first morning musicale; 15, 22 and 29, she was soloist at the West Side Presbyterian Church, Ridgewood, N. J., the First Congregational Church in East Orange, N. J., and at the Roseville Presbyterian Church, Newark, N. J., respectively; 25, she sang at a banquet of the Columbian Masonic Lodge at the Hotel Astor; 17, she was heard at the Community Auditorium in an all Italian program, on which she was billed as Grazia Divina; 28, she appeared as soloist at the Police Legion benefit concert at Mecca Auditorium, accompanied by the Police Band (The Pavley-Orkraiinsky Ballet was on the same program).

On November 20 Miss Divine appeared in a joint recital with Edgar Schofield, bass-baritone, and Maurice Hoffman, accompanist, at Manchester, N. H. Following the concert the Manchester Union said in part: "Miss Divine has a voice of natural beautiful quality which shows it has been well trained. She sang with fine musical feeling. Her tones were large and full in the lower passages and proved themselves equally interesting in those pieces which displayed her as a coloratura singer, with a voice of wide range and capable of great delicacy." Miss Divine is identified with the San Carlo Opera Company.

Gescheidt Voice Conference Classes Meet

The first session of Adelaide Gescheidt's Voice Conference Classes was held at her studios, November 25. Most interesting and instructive discussions with demonstrations by pupils of her "normal natural voice production," were features of the affair. Miss Craig and Mr. Terry opened the program with the duet, Night Hymn at Sea (Thomas). Miss Jacques sang Devotion (Strauss), Who'll Buy My Lavender (German), Le Papillon (Fourdrain), and the Suicidio aria from La Gioconda. Miss Jacques has a full soprano voice of much resonance, power, and good range, and sang with versatility and ease. Miss Craig's group of songs included Cavatina (Gevaert), Ils Etaient Trois Petits Chats Blancs (Pierne), Le Baiser (Thomas) and Ecstasy by Rummel. Her selections served to show her brilliant, lyric and coloratura voice, and her interpretations revealed excellent musicianship and unusual talent. Mr. Terry has a true tenor voice of extensive range and dramatic lyric quality, and should go far; he sang Pessard's L'Adieu du Matin, the Romanza di Rodolfo aria (La Bohème), Sundown (Woodman) and Hymn to the Night (Campbell-Tipton). Mr. Ford's numbers were The Pilgrim's Song (Tchaikovsky), At Parting (Rogers), Over the Steppe (Rachmaninoff) and Song of the Open (La Forge); his voice is one of great resonance and sympathetic quality, as well as remarkable range. The program closed with Hildach's Now Thou Art Mine Own, sung by Miss Jacques and Mr. Ford. James Womble was at the piano. A tea followed the musicale.

New Italian Opera Has Florence Premiere

FLORENCE.—A new opera, Omoniza, by Litterio Butti, held its first performance on November 27, at the Pergola here with great success. The text treats of a Sicilian love story in Saracen times (ninth century). The music is in the grandiose style of the old nineteenth century Italian opera, but does not reveal a really noteworthy personality. The performance was good. F. L.



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Cleveland Institute Notes

CLEVELAND, OHIO.—The opening of the orchestra school at the Cleveland Institute of Music permits of a variety in the faculty concerts which was never possible before this year. The endeavor of the staff to offer in their recitals only music which can seldom, if ever, be heard in the concert halls and other public recitals is one which is highly commendable. That it is appreciated by Cleveland was evidenced by the large attendance at the thirty-fifth faculty recital of the school. Because of the growing popularity of these concerts a minimum charge is made to outsiders, but the attendance continues to increase. The program was a delightful combination of compositions and instruments. An interesting number was a group of songs by Charles Martin Loeffler with viola obligato. John Pierce, baritone, made them even more interesting by reading the poems of Paul Verlaine in English before he sang them in French. Mr. Cooley's viola enriched the singing with its subtle beauty and Ruth Edwards' piano accompaniment was skillful as it was graceful. Debussy's sonata in D minor for piano and cello was a delight. Once more Victor de Gomez established himself with his audience as master of the cello. Miss Edwards again displayed the technique of the accompanist who combines expression with sympathy. The closing number was a Brahms trio in E flat for piano, violin and horn, played by Carlton Cooley, violinist; Walter Scott, pianist, and Michel Ferrazza, horn.

The Cleveland Institute of Music presented its thirty-fifth faculty recital on Friday, December 4. Since the opening of the new Orchestra School at the Institute these faculty recitals offer unusually interesting and varied programs of music seldom heard in concerts. Such compositions as those written for unusual groups of harp, flute and piano, or strings and clarinet, or piano, horn and violin, are some of the works which can now be given by the enlarged faculty.

The piano, strings, voice and orchestra departments will be represented on the above program. Ruth M. Edwards and Walter Scott, of the piano department; Victor De Gomez and Carlton Cooley, of the string department; John Pierce, head of the voice department, and Arthur Cerino, who teaches horn in the Orchestra School, were the participants.

Other activities of the faculty which deserve mention just now are the concerts at home and abroad. John Pierce, baritone, recently appeared as soloist with the Singers' Club, at its first concert of the season, held in Masonic Hall. The guest artist was Tito Schipa.

Charlotte DeMuth Williams was scheduled to give two recitals at Bethlehem, Pa., one for children in the afternoon and an evening concert for adults. The concerts are part of a public school course.

Quincy Porter, head of the theory department, has written the incidental music for The Sunken Bell, Hauptmann's play which has enjoyed a two weeks' run at the Playhouse, Cleveland's little theater group. Since 1920, when Porter was graduated from the Yale Music School, he has been a student here and abroad. He studied with Lucien Capet in Paris and Vincent d'Indy and with Ernest Bloch in this country. He gained national notice last year when the Rochester Philharmonic Society selected his Ukrainian Suite as one of the six best unpublished compositions by American composers.

These activities of the Cleveland Institute faculty certainly bear out the theories of the board of directors who say: "We only want young, growing teachers who have not yet tired of teaching and who are not only teachers but are artists and are still progressing in their own work."

The fifth birthday of the Cleveland Institute was celebrated December 11 with the first public student recital of the year, in which a fine program was given by fourteen of the school's students, piano, voice and strings departments being represented.

The newest department in the school, and eloquent proof of the rapid growth of the school within five years is the orchestra school which offers instruction in violin, viola, cello, double bass, harp, flute, oboe, clarinet, tympani, bassoon, and horn. Students in the new department are offered opportunity for free scholarship awards based on a year's studies. The only requirements are an entrance examination and a year's competition with fellow students. The two students in each instrument, one beginning and one advanced, who show the most progress and talent at the end of a year's study will be returned their entire year's tuition.

The purpose of the awards, according to Mrs. Franklyn B. Sanders, acting director of the Cleveland Institute, is to encourage the study of woodwind, brass and percussion instruments. There are more positions open in these sections of American orchestras than there are musicians to fill them.

Andre de Ribapierre, head of the Strings Department and conductor of the junior and senior orchestras, in which the students receive their actual orchestral experience, is one of the instructors. Another is Victor de Gomez, head of the cello department.

Among leading players from the Cleveland Orchestra who are members of the Orchestra school faculty are: Carlton Cooley, Gerald Fiore, Laura Newell Veissi, Weyert Moor, John Leoncavallo, Walter Thalín, Constant Omevs, Charles Kayser and Arthur Cerino.

Prof. Mason at Y. M. H. A.

Daniel Gregory Mason, professor of music at Columbia University, and a leading American composer, lecturer and author of musical subjects, will deliver a series of four lectures on Listening to Music, in the auditorium of the Young Men's Hebrew Association, at 92nd Street and Lexington Avenue. These lectures will be given on succeeding Thursday evenings, at eight o'clock, beginning with January 7, 1926. The subjects of his lectures will be: January 7, The Listener's Share in Music; 14, Listening to Songs and Dances; 21, Listening to Symphonies; 27, Listening to Program Music. Admission cards may be obtained at the office of the above organization.

May Stone Artist Sings Violetta in La Traviata

Hazel Price, coloratura soprano, artist-pupil of May Stone, scored an emphatic success recently as Violetta in La Traviata, with the Savoy Opera Company, New York. She was immediately re-engaged to sing Gilda in Rigoletto for the following week. Hazel Price's repertory includes the leading coloratura roles in Lucia, Barbiere di Seviglia, Martha, La Traviata, Rigoletto, Ballo in Maschera, Hansel und Gretel, and Micaela in Carmen.

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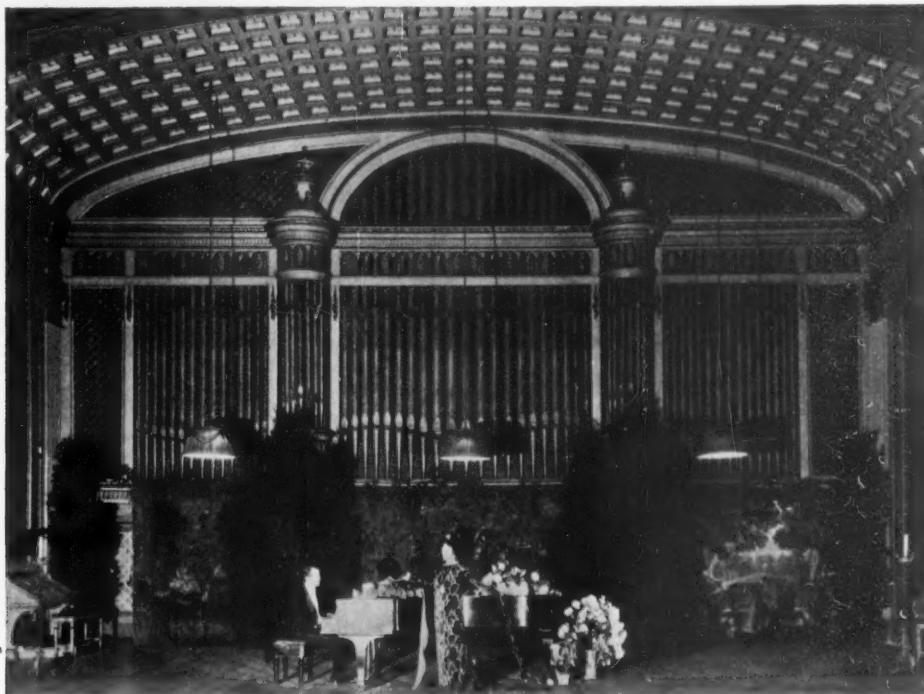
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NICOLAS MOLDAVAN,

who this season is occupying the viola desk of the Flonzaley Quartet, brings a Slavic note to the otherwise Latin elements of this noted organization. Mr. Moldavan was born in Odessa, Russia, and is a graduate of the Petrograd Conservatory. After his graduation he toured with the Zimro Ensemble, visiting Japan, China and India. In 1920 he came to America, where his valuable qualities as an ensemble player were speedily recognized. He joined the Flonzaley Quartet in 1925. (Photo by Apeda.)



COBINA WRIGHT HAS ORIGINAL IDEAS.

Among the most interesting of recent recitals was that of Cobina Wright in a program of songs at Aeolian Hall. The program was eminently well arranged and done with an intelligence and skill that place Mrs. Wright among the leaders of interpretative song. No less interesting and, at the same time, highly original, was the design Mrs. Wright made herself for the decoration of the stage. It is shown to some small extent in the accompanying photograph. The photograph gives neither the depth of perspective nor the color of the original, but shows, at least, the outlines of this harmonious decoration. It added to the effectiveness of the music by pleasing the eye as well as the ear, and is a plan that might well be emulated by others. (White photo.)



ERWIN NYIREGYHAZI,

Hungarian pianist, who appeared at the New York Mozart Society concert, December 16. (Photo by Mishkin.)



TAMAKI MIURA,

who recently added to her laurels in her essayal of the title role in the world premiere of Franchetti's new opera, *Namiko San*, produced by the Chicago Civic Opera Company.



GRACE DEMMS,

soprano, who is booked for a busy season. Among her recent engagements have been several operatic concerts, including one in Bristol, Conn., and one at the Central Presbyterian Church, New York, where Miss Demms is soprano soloist. She also has appeared in concert with the Brooklyn Choral Club at the Central Y. M. C. A. (© Underwood & Underwood.)



JOSEPH KARDOS,

the Hungarian pianist, founder of the Musical Institute at Budapest and one of the associate founders of the Co-operative Institute of Music, New York, who has been received in concert with the greatest admiration and enthusiasm by critics of Europe and America. On December 11 Mr. Kardos gave a program at Carteret Arms, Elizabeth, N. J. (Donath photo.)



GRAY-LHEVINNE

at Lake Atlin, British Columbia, snapped during her visit there last summer.



ELIZABETH DAY,

American soprano, who has been singing with success in all the music centers of Europe, returns to America this month making her debut at Aeolian Hall the evening of January 6.

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—A program of many attractions was featured at the third "Pop" concert of the San Francisco Symphony Orchestra given in the Curran Theater, November 29, Alfred Hertz conducting. The attendance at this concert surpassed all previous records for this season, which again proves San Francisco's love and appreciation of its orchestra and for the best there is in music. Headed by Schubert's Unfinished Symphony in B minor, and including two new works given here for the first time by the orchestra, the concert marked a new high level of artistic achievement. The two novelties were the Suite Arancana by Nino Mascelli, now director of the San Diego Oratorio Society and for a number of years a resident here, and Richard Strauss' March. Other more familiar and favorite numbers heard were the Dance of the Tumblers from Rimsky-Korsakoff's The Snow Maiden, Tchaikovsky's Andante Cantabile for strings, op. 11, and Wagner's overture from Tannhauser which brought the program to a thrilling termination.

MIROVITCH RECITAL

In Chickering Hall, November 30, Alfred Mirovitch, pianist, was greeted by a large audience who manifested by their applause that they were well pleased with his artistic accomplishments. Mr. Mirovitch is a pianist of impeccable taste who plays not merely with his fingers but with his head and heart.

OPPENHEIMER PRESENTS LHEVINNE

Josef Lhevinne gave a recital in Scottish Rite Hall, December 3, under management of Selby C. Oppenheimer, and once again fairly electrified his representative audience. Mr. Lhevinne's playing of a varied and interesting program was beyond praise.

FOURTH PAIR OF SYMPHONIES

The fourth pair of symphony concerts by the San Francisco Symphony Orchestra, in the Curran Theater, December 4 and 6, held interest for two reasons, the first being the appearance of Ernest Bloch who conducted his own composition, Concerto Grosso, and the second because Michel Penha, principal cellist of the orchestra, made his initial appearance here as soloist, playing George Boyle's concerto for cello and orchestra. The third and last feature of the program was Beethoven's symphony No. 8 in F major, with Alfred Hertz wielding the baton. Mr. Bloch is now a resident of San Francisco, affiliated with the San Francisco Conservatory of Music. One quickly discerns in his Concerto Grosso that the orchestration is the work of a master, but to fully appreciate its thematic material several other hearings are necessary. The work is scored for strings, orchestra and piano. Ada Clement of the San Francisco Conservatory of Music played with unusual skill the piano score. Mr. Penha was given a hearty reception. He impressed with his sonorous tone, technical skill, graceful and easy manner of playing and wide range of expression.

NOTES

Several songs by Wallace A. Sabin were issued last month by G. Schirmer, Inc.

Mr. and Mrs. H. D. B. Soule have returned from abroad. Frederico Alexander Elizalde, young Spanish composer-pianist, was the guest of honor at a reception in the Hotel St. Francis, with Stella Raymond Bought as hostess. Mr. Elizalde rendered a program of his own compositions.

Mary Alverta Morse, vocal teacher, is again busy in her studios. Several of Miss Morse's advanced pupils are appearing in public and meeting with success. C. H. A.

PORTLAND, ORE.

PORTLAND, ORE.—With the assistance of Emilie Lancel, mezzo-soprano, the Apollo Club (seventy male voices) began its nineteenth season with an excellent concert on December 2 in the Public Auditorium. Miss Lancel, who was heard in operatic arias, favored the large audience with a number of encores. Ably conducted by William H. Boyer, the club sang works by Sidney Home, Lily Strickland, Cesar Franck, Sigmund Spaeth, Chadwick, MacDowell and others. Edgar E. Coursen and William C. McCulloch were the piano accompanists and Ralph W. Hoyt the organ accompanist.

Guy Maier and Lee Pattison, in their recital for two pianos at the Public Auditorium, were accorded a rousing ovation upon their first appearance here, December 7. They played before a large audience, appearing under the management of Steers & Coman.

Lenore, a delightful operetta by Manfredo Chiaffarelli, of Portland, was offered in the Public Auditorium, December

5. The cast included Margaret Masonek (pupil of Roberto Corruccini), Alice Price Moore, J. Ross Fargo and Dolph Thomas, who are numbered among the city's leading singers. A symphony orchestra, with John Britz as conductor, furnished the instrumental music. Harold Bayley was concertmaster. An excellent ballet, directed by Marguerite Chiaffarelli, assisted.

On December 1, the MacDowell Club, Mrs. Elbert C. Peets, president, featured the Florentine Trio of Portland. The trio is composed of Ruth Lorraine Close, harpist; Marie Chapman Macdonald, violinist, and Lora Teschner, cellist. J. R. O.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The third "Pop" concert, at the Philharmonic Auditorium, by the Los Angeles Philharmonic Orchestra, was as follows: Hungarian march from The Damnation of Faust, Berlioz; Prelude and Love Death from Tristan and Isolde, Wagner; concerto for the violin No. 1, in G minor, op. 26, Bruch; Air de Ballet, Victor Herbert; Kamarinskaia, Glinka; Intermezzo No. 2, The Jewels of the Madonna, Wolf-Ferrari; and Rhapsodie Roumaine, No. 1, op. 11, Enesco. The soloist was Carolyn Le Fevre, violinist of Santa Monica, who made her initial bow to Southern California since her return from Europe. She won her audience with her mastery of the instrument. The audience was much pleased by the Herbert Air de Ballet, played for the first time at these concerts, and also by the intermezzo The Kamarinskaia, played for the first time in Los Angeles. The program was one of the best yet given at these concerts and was particularly well balanced.

Hulda Lashanska, soprano, who won such success with the orchestra, gave a recital at the Philharmonic, in the Auditorium Artist Series, under management of George Leslie Smith, November 30. She was generous with encores and was received with enthusiasm.

December 1, Efreim Zimbalist played his only program this season, at the Philharmonic Auditorium, before a packed house.

Musical Los Angeles, as a whole, was interested in the organ recital given by Lynnwood Farnum, organist of New York, November 27, in Pasadena.

The Los Angeles Trio, consisting of May MacDonald Hope, pianist, Sylvain Noack, violin and Ilya Bronson, cellist, gave a program, December 3, at the Biltmore Music Room.

November 24, a select audience heard a program of vocal and instrumental compositions, most of them in manuscript form, and three one-act operas, written by Joseph Carl Breil, local composer, at the Gamut Club Theater. Great enthusiasm reigned.

The Woman's Lyric Club gave its first concert December 2, at the Philharmonic Auditorium. Conductor J. B. Poulin, presented a particularly well chosen program, many numbers of which were entirely new to Los Angeles audiences. As usual with this popular organization the house was full. Maude Darling, contralto, pleased, and the appearance, practically the first of Axel Simonson, cellist, since his return from abroad, was the signal for an ovation. The work of the chorus speaks for the ability of J. B. Poulin.

Mary Virginia Goodwin, piano teacher and child specialist, presented a class of eleven children in recital November 28.

Frederick Grover, well known local violinist, has composed a violin and piano piece which has been accepted for publication by the Schmidt Publishing Company.

Margaret Wilson, pianist, presented some of her pupils in an interesting recital in her studios at the Music Arts Building. She was assisted by Victor Edmonds, tenor.

The awards in the song composition contest held by the American College Society were announced at the meeting at the Biltmore, December 1. First prize to Max Pons, formerly of Los Angeles, now of San Francisco, for his song called Gluecake Genung. The young man was formerly a student of Walter Henry Rothwell and recently of Arthur Bliss. The second prize went to Beatrice Fenner, the blind girl composer of Los Angeles, now studying at the Juilliard Foundation in New York, where she has a scholarship. Her composition, of which the words were also written by herself, was Wheels. The third prize was won by Frances Mac Martin, pupil of Dr. Alexis Kall, who also wrote the words to her own composition, A Thrush in the Moonlight.

Ray Allen Carpenter, head of the voice department of the Davis College of Music, gave a lecture recital in the Majestic Theater, November 28.

The Wa-wan Club met at the Biltmore Music Room, November 25. The program was given by Phillip Tronitz, pianist, and Anna Ruzena Sprotte, contralto. It is Mr.

Tronitz laudable ambition to make better known many of the beautiful compositions of his native land not heard in America. Therefore the program was made up of selections of Greig and Sinding.

Frances Mac Martin gave a recital at the Ebell Club House, December 4.

The Zollner School of Music gave a recital of advanced pupils at the Auditorium of the Hollywood Public Library, December 4.

The Orpheus Club, under Hugo Kirchhoffer, gave its first concert of the season at the Philharmonic Auditorium, December 4. Marjorie Dodge, soprano, and Calmon Luboviski, violinist, were the soloists.

Virginia Byrne, teacher of singing, gave a studio recital recently.

Fanny Dillon, pianist and composer, scored in a recital of her own compositions before the MacDowell Club.

The Jesse Weimar Studios gave a pupils' recital at the Ebell Club House, November 18. B. L. H.

SEATTLE, WASH.

SEATTLE, WASH.—Elena Gerhardt, interpreter of German Leider, gave a brilliant performance in Meany Hall, Nov. 17. Her program included German and English folksong. No small amount of credit is due her accompanist, Carroll Hollister.

An enthusiastic audience greeted James Norris, basso, formerly of Seattle, in the first of a series of concerts which he will give on the Pacific Coast. Mr. Norris revealed a voice of fine quality, and gave evidence of talent which places him in the front rank of the younger vocalists who have received their early training here, he having received his first year's training under Ella Helm Boardman of the Cornish School. Leone Langdon prominent local musician acted as his accompanist.

The Spargur String Quartet had an auspicious opening for its initial concert of the season in the Olympic hotel. The program was played with the excellence for which this quartet is known, the personnel being John Spargur, Albany Ritchie, Hellier Collins and George Kirchner.

Completing a series of five historic sonata programs for violin and piano, presenting compositions from the seventeenth century down to the present, Peter Mereblum, violinist of the Cornish School, and Berthe Poncy Dow, pianist, have delighted large audiences and proved themselves musicians of high order.

The Musical Art Society gave its first Morning Musicales, at the Women's University Club, presenting an ensemble of active members, under the direction of Ella Helm Boardman. Gertrude Huntley Greene, pianist, assisting guest artist, delighted by her brilliant playing.

The winter series of Twilight musicales of the Women's University Club opened with a program by Ruth Bell Hudson, soprano, Frances Tanner violinist, and Marguerite Schmidt, pianist.

Elizabeth Choate, violin pupil of Peter Mereblum, gave a charming recital at the Cornish Theater, November 29.

Clifford Kanter, vocal teacher, presented Marshall Sohl, tenor, in recital, assisted by John Sunsten, pianist, and Walter Sunsten, violinist.

James Kerr, violinist and winner of the first prize in Conservatory of Belgium this year, was heard in recital November 20, in the Chamber of Commerce. Hattie Edenholm, accompanist. V. D. H.

BERKELEY, CAL.

BERKELEY, CAL.—Efreim Zimbalist, violinist, played at Harmon Gymnasium, November 21, under the auspices of the Berkeley Musical Association. Emanuel Bey was a sympathetic accompanist. The audience demanded many recalls.

The second Berkeley concert of the San Francisco Symphony Orchestra was played November 18 in Harmon Gymnasium, Alfred Hertz conducting, and Misha Piatro appearing as soloist in the D major concerto of Tchaikovsky. The auditorium was well-filled and the audience enthusiastic.

Ellen Edwards, pianist, presented a program at the Playhouse, November 23, including the C minor concerto of Rachmaninoff, with Elizabeth Alexander playing second piano orchestral arrangement.

The November 18 program of the Berkeley Piano Club included songs by Mrs. Horace C. Lansing, and two piano groups of French compositions by Elizabeth Simpson. H. M. R.

A New Spanish Opera

PARIS.—Manuel Infante, Spanish composer, who lives in Paris, is now finishing his new opera, Almanza, with libretto by Savely. It will be produced in Madrid and at the Paris Opera upon completion. N. D. B.

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REVIEWS AND NEW MUSIC

(Carl Fischer, New York)

Jazzetto for violin and piano, by Samuel Gardner.—This is a fine, modern composition by the man who wrote *Down in the Canebrake*. His *Canebrake* is very American sounding for the simple reason that the notes of the tune are the same as *Annie Laurie* or some other Scotch folksong, just syncopated a bit to put the ducky in them. Mr. Gardner now goes himself one better and does some jazz—i. e., little jazz, jazzette or jazzetto. Is it Ducky? Is it American? This reviewer must confess that he is unable to say. Maybe so. Anyhow, it is amusing, interesting. Very modern. O, yes! Futuristic! What is jazz, anyway?

(Clayton F. Summy, Chicago)

The Erlking (Schubert), arranged for two pianos by Edouard Hesselberg.—For this arrangement Mr. Hesselberg has taken the Liszt transcription as a basis and has amplified and enlarged it for the two pianos. As has already been said of the earlier arrangements by this master pianist, the work is splendidly done. As it now stands it is a truly magnificent piece of music.

(Theodore Presser, Philadelphia)

Sun's Brightest Rays, a piano waltz by Wallace Johnson. A very good exercise for the right hand which plays a flowing melody in eighth notes throughout. Staccato and legato passages alternate and there are some octaves.

In an Eastern Garden, an Oriental picture for piano by Montague Ewing.—This is another right hand study in which the left hand keeps up the drum beat, open fifths, which gives the Oriental color. There is some chromatic writing in the middle section that will prove a good reading exercise. Grade four.

(W. A. Quinke & Co., Los Angeles)

Recreative Compositions for Piano, by Emil Enna.—This is a series of ten little pieces for the early grades. They are light and graceful, full of humor and meaning, each title being suggestive of what the piece contains. Also they are the work of an experienced teacher who knows exactly what is needed for teaching purposes and has written his music accordingly. These pieces have run through one edition and are now being put forth in a new edition with some revisions and useful additions. They are to be most highly recommended to piano teachers.

(Carl Fischer, New York)

Violin Transcriptions, by Joseph Achron.—Those at hand are by Grieg—Dance from *Jolster*, *Lone Wanderer*, *At Home*, *Grandmother's Minuet*, *Valse*, *Kobold*. The arrangements are not easy. They are intended not for beginners but for experienced players. They are full of such violin effects as would appeal to the experienced violinist, and, though short, each piece will interest concert players. It is needless to say that the arrangements are uniformly excellent.

(Clayton F. Summy, Chicago)

Tit for Tat, a reading with music, by Lalla Ryckoff.—This is an anonymous Irish poem set to music. The piano part is simple and expressive. The text may be sung or spoken.

(Corriere d'America, New York)

Song of the All Nations Association, by A. Seismitt-Doda.—The words are in English and begin: "Here we are together in one family, Welcoming our friends from over the sea, World peace is very near And that's just why we're here, Hail to this happy day." The music is a simple march song obviously intended to be sung by informal gatherings. Very good!

(G. Schirmer, New York)

A Little Virtuoso, suite for piano, by John Thompson.—There are six pieces in this little suite: *The Scales' Holiday*, *The Arpeggio Roller-Coaster*, *Humpty Dumpty Sat on a Wall*, *Peter, Peter, Pumpkin Eater*, *This Little Pig Went to Market*, *Ride a Cock-Horse to Banbury Cross*, and though far from requiring virtuosity—as the name might suggest—they are unusually clever as children's pieces go, and, at the same time, highly instructive with crossed hands, queer keys, alternating clefs, and so on.

Danse de Ballet, by Talitha Botsford.—An excellent finger exercise of about third grade, requiring a queer sort of technique rarely found in studies in the lower grades. It ought to prove highly useful and popular with teachers.

Larghetto Affettuoso, by Benedetto Marcello. Transcribed for violin or violoncello with piano accompaniment by Sam Franko.—Marcello, who lived from 1686 to 1739, knew his counterpoint thoroughly. He also had a gift for melody, and though perhaps he did not attain to the greatness of some of the masters of his day, still his music is very much worth while and deserves just such preservation and modernization as Franko has given this *Larghetto*. Although simple, the piece is suitable to the concert repertoire and will be appreciated both by violinists and cellists. The transcription is dedicated to Felix Salmond.

Two Songs, by Robert Huntington Terry.—The titles are *At Twilight* and *Which Flower I Love*. Simple, unaffected things of popular character and very moderate difficulty.

The Troubadour, song, by David Buttolph.—The name is unfortunate, as neither the music nor the poem has any reference to the troubadour. It is just a simple little love song of quite unusual beauty. The melodies are sympathetic and the harmonies truly lovely. It is very short, but in its brief length much that is worth while is said.

The Way of Shadows, sacred song by Ralph L. Baldwin.—Mr. Baldwin has here created an interesting and useful composition. It is a setting of words by an anonymous poet, words that are dramatic as well as emotional and devotional. Mr. Baldwin has made the most of them. His musical setting, while melodic with good

rhythm and very flowing voice part, is also expressive of the meaning of each line and verse, and made in such a manner that the singer will experience no difficulty in bringing out the full meaning of the words. It must be said, too, that the accompaniment is of the sort that will interest organists, offering large scope for varied and interesting registration and orchestra effects. A first rate song and a real addition to the musical literature of the church!

Love's Trilogy, song, by M. Hennion Robinson.—A song with much accompaniment, less melody, and decidedly fragmentary. It shows pianistic invention of a kind but is not neatly and cleanly developed.

For He Shall Give His Angels Charge Over Thee, by John R. Van Vliet.—An anthem with a tune commonplace enough to be popular.

The Lord's Prayer, by Edward Keith Macrum.—A four-part setting very skilfully and effectively made.

Declare His Glory Among the Heathen, by Gottfried H. Federlein.—A brilliant and difficult anthem of more than average merit.

Let All on Earth Their Voices Raise, by Clarence C. Robinson.—A brilliant and forceful anthem of moderate difficulty with bass solo.

Thoughts of Long Ago, by Franklin Taylor.—A male quartet of great simplicity and very considerable beauty.

To May Peterson, Singer of Songs

As the curtain arose there was cheering,
Applauding of eager throngs;
A moment—then, smiling, she faced them—
Oh, beautiful Singer of Songs!

From an air of a great French opera
To the lilt of an old refrain;
From a bit of wee, quaint ballad
To the grace of a soft, sweet strain.

Oh, Singer of Songs, I know now
That each melody ringing true
Dwells in you and holds securely
The heart and the soul of you!

But the lips that are ready with laughter,
And the kindly gray of your eyes,
And the spirit of hope and sunshine—
They, too, have seen cloudy skies.

But oh, it's the song that your heart sings
That reaches the depths of the throngs;
It's the lilting refrain that your life is—
It's that, loved Singer of Songs!

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CATALOGUE AND PRICE LIST UPON REQUEST**PHILADELPHIA, PA.**

PHILADELPHIA, PA.—Praeludium, by Jarnefelt, was the opening number of the program presented by the Philadelphia Orchestra, under Leopold Stokowski's leadership, on November 27 and 28. Bright, beautiful and almost fairy-like in character, it contrasted strangely with the Sibelius symphony No. 5, in E flat, which followed it. The seriousness of the symphony amounted almost to gloom in spots, whereas other parts were really delightful. The exquisite L'Après-midi d'un Faune by Debussy is always appealing in its ethereal beauty, while the elaborate flute part (so splendidly played by William M. Kincaid) provides the enchanting melody. It was an exceedingly fine performance of this work. The tone poem, Tod und Verklärung by Strauss was the closing number, with its widely varying moods from despair to exaltation. Dr. Stokowski also gave this an excellent reading.

The program presented by the Philadelphia Orchestra on December 4 and 5, contained two novelties—Concerto Grosso for string orchestra with piano obligato, by Ernest Bloch; and Chimere, a symphonic poem by Tadeusz N. de laecki. The first of these was remarkably fine both in its musical conception and clever orchestration. It consisted of a powerful prelude, a dirge (the least attractive of the four movements), Pastorale and Rustic Dances, and a short but interesting fugue. The Chimere might have appealed more if it had been heard with no mental comparison to such a fine work as the Bloch concerto. The beautiful Scheherazade suite by Rimsky-Korsakoff, closed the program. In interpretation and performance, both conductor and orchestra seemed to reach the top notch of perfection. Thaddeus Rich, W. M. Kincaid, Marcel Tabuteau, Daniel Bonade, Walter Guetter and Anton Horner did some excellent solo work on the violin, flute, oboe, clarinet, bassoon and horn respectively.

The second of the series of Monday evening concerts was given, December 7. The program opened with the Scheherazade suite, so beautifully played at the Friday and Saturday concerts, and again at this concert. The other numbers were Debussy's L'Après-midi d'un Faune, and Tod und Verklärung by Strauss. Both have figured very recently on the regular programs and were as exquisitely done as usual. The large audience, composed of the many who are unable to obtain tickets for the regular concerts, was most enthusiastic.

MONDAY MORNING MUSICALS

The artists for the Monday Morning Musicals at the Bellevue-Stratford Ballroom, on November 23, were Elisabeth Rethberg, soprano of the Metropolitan Opera Company, and Carlos Salzedo, harpist. Mme. Rethberg's selections ranged from Bach, Arne and Carey, through some exquisite German lieder by Schubert and Brahms, to operatic arias from The Marriage of Figaro and Der Freischütz. Her voice was magnificent in all ways and her singing gave the keenest delight to her audience. Nicolai Mednikoff provided excellent accompaniments. Mr. Salzedo proved that he occupies a unique pedestal among harpists on account of his mastery of the instrument. The tonal effects which he produced were delightful. Among his numbers were his own Mirage, Introspection, Whirlwind, and his transcriptions of Deep River, Believe Me If All Those Endearing Young Charms and The Last Rose of Summer, in addition to several compositions by ancient composers. The performance throughout was that of finished artists and was enjoyed greatly.

The artists who presented the program at the Monday Morning Musicals, November 30, were Sophie Braslau, contralto, and Ernest Schelling, pianist. Both were filling return engagements as they had proven so very popular last season. Mr. Schelling opened the program with the Bach-Liszt Fantasy in G minor, and the Bach Fugue in C minor. Both were played with the power and skill of which this artist is master. His later numbers included two of his own Nocturne a Ragusa and Fatalisme (very interesting) beside two by Chopin and two by Emile Blanchet. Miss Braslau's magnificent voice was heard to splendid advantage in her first aria, Ah Perfido, by Beethoven. Her numbers by Sadler, Moussorgsky and Rubinstein, as well as the attractive Bayou Ballads, were also greatly enjoyed. This contralto won her audience immediately by her vivid personality. Add to that the rich, mellow voice and her success is unquestionable. Louise Lindner, accompanist for Miss Braslau, exhibited real artistry.

CARL FLESCH RECITAL

The recital given by Carl Flesch in the foyer of the Academy of Music, November 28, was one of the outstanding musical events of the season. Mr. Flesch combined perfection of technic with exquisite interpretation. His reading of the Bach G minor sonata for the violin alone was delightful. Following this were three modern numbers (Pictures of Chassidic Life) by Ernest Bloch. Of these, the second, Improvisation, was the most pleasing. Poeme by Chausson was beautifully played and was followed by Mr. Flesch's arrangement of Paganini's Etude in Octaves (a difficult composition but played with utmost ease). Two Chopin numbers were charming, the first, Telmanyi's arrangement of prelude op. 18, No. 17, and the second a transcription, by Wilhelmj, of the Nocturne op. 27 No. 2. A composition called Jazz Band by Wilhelm Gross proved unusual. The concerto in F sharp minor by H. W. Ernst brilliantly closed a most successful recital. Harry Kaufmann, at the piano, provided the sympathetic accompaniments.

THE PHILHARMONIC ORCHESTRA OF NEW YORK

On November 30, the Philharmonic Orchestra of New York gave the first in a series of three concerts at the Academy of Music, under the direction of Willem Mengelberg. The Academic Festival overture, op. 80, by Brahms, was the opening number, followed by the beautiful seventh symphony of Beethoven. The eminent conductor gave this an excellent reading, and the applause evidenced the enjoyment of the audience. Following the intermission, the orchestra gave a fine performance of the Romeo and Juliet Overture-Fantasy by Tchaikowsky, and the Wagner overture to The Flying Dutchman. It was a fine concert, conducted by a fine conductor. The applause for Mr. Mengelberg amounted to an ovation.

MATINEE MUSICAL CLUB

For its regular meeting in the Bellevue-Stratford, on December 1, the Matinee Musical Club of Philadelphia (Continued on page 40)

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GEORGE FLEMING HOUSTON WITH BUFFALO SYMPHONY ORCHESTRA

George Fleming Houston, American baritone, is primarily a singing actor who has achieved great success in operatic roles as well as on the concert stage. His singing with the Buffalo Symphony Orchestra on December 13, Arnold Cornelissen conducting aroused much enthusiasm. His principal



GEORGE FLEMING HOUSTON.

aria was the monologue from the second act of Moussorgsky's Boris Godunoff, which according to Edward Durney of the Buffalo Evening News, "was delivered with vocal fullness and power and with fervor. His performance was applauded to the echo."

Speaking of a recital program at the Twentieth Century Club Hall, Mary Howard, of the Buffalo Express, stated that "his was a musical personality once heard never to be forgotten. He possesses everything—voice, dramatic power, diction, and stage deportment."

In opera his work has won superlative praise. He was the

first American to sing the title role in Boris with the Rochester American Opera Company, Eugene Goossens conducting. In Mephistopheles he received the following press tributes: "A personal triumph, dominating the action of the opera entirely." . . . "He has great talent for delineation of tone by vocal coloring, skillfully achieved climaxes, and his glowing musical feeling strikes fire in the emotions of those who hear him."

A brilliant future is predicted for this exceptionally talented young artist.

Remarkable Success of Hollins Tour

The management of the tour of Dr. Alfred Hollins, English organist, reports extension of the tour to four months. During December alone Dr. Hollins will play eighteen recitals, including Kansas City, St. Louis, Chicago, Columbus, Ottawa, Montreal, Boston, Andover, Hanover, N. H.; Wellesley, St. Thomas, N. Y.; Asbury Park, Summit, Atlantic City, Huntington, L. I., and Bethlehem, Pa. Dr. Hollins will be the guest of honor at functions arranged by organists in various cities, including Trinity Church, New York, on December 16.

Reports from the press unite in a chorus of praise of his remarkable accuracy, and the charm of his improvisations. The Vancouver Sun reports that "Hollins for almost two hours held a large audience enthralled with a memorable performance." The Edmonton Journal said that "Dr. Hollins' improvisation was a marvelous piece of work."

Roxas Studio Notes

Emilio A. Roxas' artist-pupils are constantly in demand. Leon Carson, tenor, one of his pupils for the past six years, was soloist, December 13, with the Pittsfield Symphonic Society, in Pittsfield, Mass. Davide Dorlini Drollet, tenor, who commenced his studies with Mr. Roxas in Italy and is again studying with the maestro, recently appeared with Riccardo Stracciari at the Manhattan Opera House, singing Almaviva in Barber di Seviglia and the Duke in Rigoletto. Early in November, Della Samoiloff, soprano, and Charlotte Harvis, appeared as soloists at the Academy of Music, Brooklyn.

Haggerty-Snell Studio Musicales

On December 13, Ida Haggerty-Snell presented a number of her pupils in recital at her New York residence studio, 1425 Broadway. Those who participated were Laura Frencl, Muriel Heath, Esther M. Hilkert, Alice McElroy, K. Walsh, Ann Winterbottom, Loretta McElroy, Shirley Skohnck, M. Steigerwald, Estelle Strebick and Mr. Ellis. All the students did well, and, as always, reflected great credit upon Mme. Haggerty-Snell's teaching method. The attendance was large, more than taxing the capacity of the big studios.

Riva Hoffman in Dance Recital

Riva Hoffman appeared at the School of Musical Art, December 6, in a program of interpretative dances, and was enthusiastically received by a discriminating audience of well known Philadelphians. Miss Hoffman's interpretation of Beethoven's Sonata Pathetique was a convincing and sensitive visualization of the music. Five Brahms waltzes were



RIVA HOFFMAN.

rendered with gracious charm. Among the other numbers on the program were a beautiful Corelli adagio, danced by a group of talented pupils, and several interesting numbers by Gertrude Prokosch, an artist pupil.

In speaking of the art of dancing, Miss Hoffman said: "There is much need in America for less pageantry or display of acrobatic skill, and more creative dancing." Toward this end Miss Hoffman will appear in a series of intimate recitals during the season at the Little Theater in Philadelphia. She hopes that these recitals will help to make more comprehensible the aesthetic ideal in dancing.

Carreras' Daughter Married

Mr. and Mrs. Guido Carreras announce the marriage of their daughter, Consuelo, to Prof. Alfredo Ximenez on Sunday, December 20, at their home in New York City.

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ARTISTS EVERYWHERE

(Continued from page 13)

the sort Seattle has ever listened to and the subscription list, limited to two hundred, is completely sold.

Winifred Macbride, after playing the E minor sonata of John Ireland for the first time here at her recital at Aeolian Hall, December 29, will repeat the sonata at the end of her program for the benefit of those desirous of becoming familiar with the work. That is a good plan and one that shows Miss Macbride's real love for her art and interest in the progress of the new music.

Rosa Ponselle, after her third performance of the leading role in La Vestale, gave a reception at the Embassy Club in honor of the Marquise de la Falaise de la Coudraye (Gloria Swanson). Among those attending were Mrs. R. T. Wilson, Mme. Margaret Matzenauer, Frances Peralta, Suzanne Ziegler, Edith Prilik, Libbie Miller, Colonel Peel, Marquis de la Falaise de la Coudraye, Berthold Neuer, Edward Johnson, Romano Romani, Andres Seguro, Giuseppe Bamboschek, Roland Witte, and Joseph Landau.

Laurie Merrill, lyric soprano, gave a song recital in costume December 7 at Quincy, Mass., in association with the Wollaston Glee Club. She sang three groups of songs in Spanish, French and English, between each division of the Glee Club's program, and was recalled after its conclusion.

Thelma Given, American violinist, had great success with her first recital in the German capital, with very fine criticisms, according to a cable, and, moreover, equal success in the other cities in which the artist has appeared to date. Detailed reports of these performances and press criticisms are on their way to America.

Lester Donahue is having a very busy winter of recitals and orchestral appearances, in all of which he is using a piano with the John Hays Hammond, Jr., improvements. The week of December 6, he played three recitals, at Providence, R. I., Morristown, N. J., and Philadelphia, with distinct success in each city. January 7, he is engaged for a joint recital with Mary Lewis at Mrs. Vincent Astor's. Later in the month he will give a recital at Boston and on January 21 and 22 appears as soloist with the Minneapolis Symphony Orchestra. Following this he will play his second New York recital for the season and in February go on the middle west tour of the Philadelphia Orchestra, ending in Washington on March 2, and then going to Palm Beach, March 17, for a joint appearance with Sigrid Onegin.

Clarence Whitehill, baritone, is achieving his usual operatic triumphs at the Metropolitan Opera House. He has already appeared in Die Meistersinger, Lohengrin, Parsifal, Pelleas and Melisande and Tannhäuser, and the list will grow as the season progresses. Mr. Whitehill's roles are numerous, his versatility being in a measure owing to his ability to work and to his gift of languages. Understanding the foreign tongue and its emotional content and the control of it, Mr. Whitehill has brought his technique under the discriminating control of a sensitive taste, which through his years of association with the opera has become well-nigh impeccable in that field. With this understanding of the speech goes a rare insight into the psychology of the character he is portraying. His voice is large and rich, and the excellent physical condition in which Mr. Whitehill keeps himself give it great power.

PHILADELPHIA

(Continued from page 38)

presented its own opera class and orchestra (both of which are under the direction of Alexander Smallens) and its club members in an attractive program. The orchestra played The Steppes of Central Asia, by Borodine, and Intermezzo by Richard Strauss. Ernestine B. Bacon, soprano, accompanied by Mary Winslow Johnston, sang numbers by Puccini, Matthews and Woodman. Estelle Mayer played the Chopin Ballade in A flat. Lillie Holmstrand Fraser, contralto, accompanied by Katherine O'Boyle, gave a fine interpretation of some modern Swedish songs. Elsie I. Tucker played Romance by Sibelius and Waldesrauschen by Liszt. The last part of the program was devoted to selections from Don Giovanni given by members of the opera class, including Helen MacNamee Bentz, Elizabeth Porter Earle, Hilda Reiter, Bernard Poland, Ernest Baxter and Mr. Wirla, all of whom sang well. Alexander Smallens presided at the piano.

CIVIC OPERA COMPANY

The Civic Opera Company of Philadelphia achieved another triumph in its production of Faust in English, at the Metropolitan Opera House on December 3. Helen Stanley made an excellent Marguerite, both in appearance and musical equipment. Horatio Connell, appearing with the company for the first time, did splendid work as Valentine. Veronica Schweigart sang the role of Siebel with a beauty of tone and convincing manner. Ernest Davis, in the title role,

exhibited a fine voice. Lena Weber Bricker as Martha, and Theodore Bayer as Wagner were also fine. Henri Scott sang the difficult role of Mephistopheles. The enunciation of all the principals was exceptionally clear. The chorus as usual did good work, giving evidence of the fine training under Alexander Smallens, musical director. The audience, which filled every seat in the house, was extremely enthusiastic as it might well be.

LESTER DONAHUE IN RECITAL

An interesting recital was given in the ballroom of the Bellevue-Stratford, December 2, by Lester Donahue, who played the piano equipped with the invention of John Hays Hammond, Jr. Although Mr. Donahue had played this piano at a recent orchestral concert, this recital afforded a far better opportunity of demonstrating its possibilities. In numbers of Chopin, Liszt, Debussy, Gardiner, Ireland and DeFalla, the various features of tone color and crescendos on one tone were exhibited. The beauties of the new invention were most effective in the Debussy numbers and in The Island Spell by Ireland.

M. M. C.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE CAPITOL

In commemoration of the 155th birthday of Beethoven, the program at the Capitol Theater last week was opened with that composer's Leonore overture No. 3. The orchestra, under the direction of David Mendoza, gave the work a musically reading, for extra rehearsals had been held to insure a well rounded performance. That the selection was well received is proof that the motion picture public enjoys music of the better type. It is planned to present a series of ambitious musical compositions at the Capitol during the coming year. Following the overture there was a short Post Nature Scenic, showing buildings and other points of interest in Berlin. Marjorie Harcum and William Robyn sang Wood-De Costa's Lullaby, much to the pleasure of the audience. Then the Dixie Jubilee Singers gave some half dozen songs in true Negro style. An effective plantation setting was furnished for this unit. After the Capitol Magazine, Doris Niles, Jack Triesalt and the Capitol Ballet, looking charming in white skating costumes, were presented in The Skaters, delightfully and skilfully interpreted. The feature picture was Time the Comedian, and the cinema attractions also included a comedy, Buster Brown in Buster's Bust-up. Mention should be made of the excellent organ solo which completed the program.

THE STRAND

An unusually attractive feature of the musical program at the Strand Theater last week was the overture, presented by the Strand Symphony Orchestra under the splendid leadership of Carl Edouarde, which was made up of excerpts from La Forza del Destino. This unit included the delightful Pace Pace Mio Dio aria, sung in a pleasing manner by Kitty McLaughlin, soprano, who has often added to the enjoyment of Strand programs. Another interesting presentation was that of the Mark Strand Male Quartet in The Hunt. In the customary red coats and jockey caps, the four excellent vocalists rendered several well known hunting songs. Ray Bolger gave a characteristic dance. Edward Albano, whose familiar baritone voice is always pleasing to patrons of the theater, was heard in the Schubert Serenade. In a colorful ballet, set to Liszt's Liebestraume, Mlle. Klemova and the ballet corps were recipients of warm applause. The feature picture introduced Dorothy Mackaill and Jack Mulhall in a screen version of the popular newspaper serial, Joanna. A particularly funny Aesop Fable cartoon and the Topical Review completed the program.

RIALTO

For the last week of Ben Bernie and his orchestra the Rialto audience was offered a spirited and novel program. After an opening fox trot played with the Bernie zest, the saxophonist melodiously rendered the St. Louis Blues. The list of soloists included Edward Atchinson, who displayed a lovely even voice in I Sing Three Songs of Araby. A clever parody of Chaminade's Scarf Dance was enthusiastically enjoyed. Eleanor Shailer, of the Garrick Gaieties, is to be congratulated on that rare talent of comedy. The Harrison sisters just back from Ireland proved two delightful juvenile entertainers, costuming and mannerisms having been meticulously studied. The program closed with the Rialtonettes and an orchestral selection. Hy C. Gies, as usual, presided at the Wurlitzer, and with a taunting setting to Auld Lang Syne, succeeded in getting a fine choral response from the audience. Bebe Daniels in The Splendid Crime was the film feature.

THE RIVOLI

The program at the Rivoli last week was exceptionally good. From the opening overture until the close of the performance there was no opportunity for interest to lag. Funny, indeed, was the Out of The Inkwell cartoon which developed into the words and music of the one-time favorite and early ancestor of "jazz"—"Ta, ra, ra, boom, de, ay"—and the audience helped along considerably while on the screen midge chorus girls paraded the tops of the notes doing a spasmodic dip on the word "boom." Then there was a divertissement which took the audience back to the days of Adam and Eve and showed the origin of the dance; also a little of the development of terpsichorean art in later periods, finally concluding with the modern whirl of jazz. The only real treat in all this was the young man who appeared at the very end of the act and did about as fine a bit of dancing—a skate dance it seemed—as this writer has ever seen on Broadway. Accompanying all of this there was plenty of music delightfully rendered by the orchestra.

The feature picture starred Pola Negri in Woman of the World. It was exceptionally good.

The Rivoli was closed the early part of this week preparatory to reopening on Christmas Day with a larger stage and a bigger and better show.

Hart House String Quartet Returns Home

A reception in the form of an ovation greeted the Hart House String Quartet upon its return to Toronto from its successful debuts in Boston, Rochester and New York. Within one week the quartet had three appearances—two in Toronto and a concert in Guelph, the home of Edward Johnson. The first program in Toronto, on December 6,

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BEGINNING SUNDAY

"BLUEBEARD'S SEVEN WIVES"

with BLANCHE SWEET, LOIS WILSON and BEN LYON
STRAND SYMPHONY ORCHESTRA

included the Beethoven B flat major, op. 18, No. 6, while the second concert, consisting of contemporary composers, was made up of Bartok's first quartet (which is now a great favorite in Toronto), Malipiero's Rispetti e Strambotti, and Debussy's quartet.

CHICAGO

(Continued from page 29)

Puccini. She has a charming manner and a sweet, clear voice. Mamie Katz, pupil of M. Liven, was the violin soloist. She also showed much talent and good training. Lucille Keitz contributed delightfully to the evening's entertainment, reading several original compositions. Doris Karasick was the youngest on the program, presenting a successful group of dances. This report would not be complete without giving Eveline Shapiro, student of Mme. Brilliant-Liven, special mention for her pleasing work at the piano.

Prof. Sa, and Mme. Bella Gorsky have already won much success in opera and concert, and their class is not only a large one, but its personnel includes many young singers of unusual talent, among them the glorious voiced San Carlo Opera prima donna, Anastasha Rabinoff. Throughout the season the Gorskys will present their students in various public ways.

CECILIA HANSEN

Participants in the first of a series of three concerts under the auspices of the United Masonic Temple Corporation at Orchestra Hall, December 18, included Cecilia Hansen, violinist. Miss Hansen has been a frequent visitor this season and never fails to charm her listeners.

ANOTHER CHORUS FOR CARL CRAVEN

Carl Craven, who is now director of both the Chicago South Side Women's Chorus and the Charles A. Stevens & Bros. Choral Society, has just been engaged for the newly organized choral society of the Illinois Central Railroad employees to begin rehearsals January 7. The Chorus choir of St. Paul's On the Midway, Mr. Craven directing, will broadcast a Christmas program over KYW, December 27.

MUEHLHANN OPERA CLUB

The fourteenth recital of the Muehlmann Opera Club, on December 13, began with three piano numbers by MacDowell and Moszkowski, played by Zelda Cohn, a pupil of Walter Knupfer. Following were arias from Marriage of Figaro, Lakme, Tosca, duets from Magic Flute, Lakme and Marriage of Figaro, and songs by Teschemacher and Cadman. Some of the arias were sung in English, some in French and some in Italian, and the duets were sung only in English. Those appearing were Bessie Rocklin, Charlotte and Ruth Olt, Agnes Ziegenhagen, Clara Louise Stensass and Helen Ginsberg.

CLIPPINGER PRESENTS PUPIL

On December 13, D. A. Clippinger presented his voice student, Mabel Pence, in a well arranged program at his Kimball Hall studios.

CHICAGO SYMPHONY CONCERT

Playing two numbers for the first time in Chicago and making his first appearance as soloist with the Chicago Symphony Orchestra, Samuel Dashkin proved one of the finest violinists on the concert platform today. His fine playing brought him many admirers among the orchestra patrons, who showed keen appreciation. Boccherini's concerto in D major for violin, and the Ravel Tzigane for violin and orchestra were Dushkin's offerings. The orchestra rendered the Tambourin from the ballet Suite, Cephale et Procris by Gretry, the Beethoven Pastoral Symphony, a new symphonic poem called Marsyas, by Castaldi, and the Sibelius Finlandia tone poem.

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GOTHAM GOSSIP

WILBER DINNER TO F. A. M. EXECUTIVES

Mr. and Mrs. Charles T. Wilber, of East Orange, N. J., gave a dinner December 6, in honor of the executive board of the Fraternal Association of Musicians of New York. Covers were laid for twenty guests. The hostess recited a poem, "The Whole Notes Had a Party," with incidental music composed by Clara A. Korn, who also played the accompaniments to the baritone solos of Lincoln J. Roys. John Burnham and Miguel Castellanos contributed brilliant piano solos, and orchestral numbers were heard via radio. Those present were Louis J. Sajous, president of the association, and Mrs. Sajous; Mr. and Mrs. Harvey Ingalsbe, Mesdames Adelaide Terry Graham, A. S. H. Atkinson, Clara A. Korn, Effa Ellis Perfield, Juanita Howell, Messrs. John Burnham, Miguel Castellanos, of New York; Mr. and Mrs. Edward Sajous, of Santa Barbara, Cal.; Mr. and Mrs. Lincoln J.

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COLLEGE OF MUSIC STUDENTS' RECITAL

Carnegie Chamber Music Hall, New York, was filled to the last seat to hear the students' recital given by the New York College of Music, Hein and Fraemcke, directors. Five young folks opened with the Schumann quintet (first movement), playing with professional aplomb. Gertrude Lyons, a comely sightless girl, showed promising voice, high and clear, of coloratura quality, and Iwan Fukui's first appearance as violinist brought him warm applause. Esther Gleissner has a bright, strong voice, and Uarda Hein played Chopin's G minor ballade with firm touch and expression. Fred Palmer has a large cello tone, and Elsa Bertschinger sang Caro Nome well. Sam Kramar, Elfriede Andrae and John Winslow completed the program with violin, soprano and piano solos.

F. HENRY TSCHUDI PLAYS HOLLINS WORK

Continuing the series of organ recitals instituted by Fir-men Swinnen for the New York Institute for the Blind, F. Henry Tschudi, F. A. G. O., played works by Dudley Buck, H. R. Shelley, Arthur Foote, George A. Burdett (American Composer), Alfred Hollins and others, at his recital of November 24. Beside the many blind and semi-blind students of the institution, there were present invited guests, all of whom enjoyed Mr. Tschudi's playing.

GREATER N. Y. MUSIC AND DRAMATIC CLUB AFFAIR

Elizabeth G. Black, founder and president of the Greater New York Music and Dramatic Club, provided an entertaining as well as instructive evening, December 2, at the Ampico Studios. Rose Knoeller Stuhlmann, soprano, has a fine lyric-coloratura voice. Vest Dunning, whistler, gave bird calls of the songbirds of his native state, Missouri, which were very interesting. Anita Verhelst gave dramatic readings. Ada Kray was admired in a Spanish dance, and Regina Schiller and Abbie Pennell were the accompanists.

N. A. O. EXECUTIVE COMMITTEE MEETS

Present at the December 14 meeting of the executive committee of the National Association of Organists were President Fry, Chairman McAll, Secretary Nevins, Treasurer Porter and Messrs. Noble, Senator Richards (Atlantic City), Ambrose (Trenton, N. J.), Biggs, Siebert, Stanley, Dr. Russell and Riesberg. There are merely 1000 paid up members, and finances are in excellent condition. The details of the prize competition for an organ and orchestra work will soon be announced, together with the sums. A dinner is planned for the end of January.

A. G. O. SERVICE COMPLIMENTS HOLLINS

The American Guild of Organists issued invitations to a service in Trinity Church, December 16, in compliment to Dr. Alfred Hollins, who performed several of his own compositions. Much interest was shown in the affair, which attracted a large audience eager to pay tribute to the distinguished English organist.

OS-KE-NON-TON HEARD AT HOTEL PLAZA

Os-ke-non-ton, Mohawk Indian baritone, and others were heard in the second morning musicale at the Plaza Hotel, December 15. Mrs. Joseph Regneas has these musicales in charge. Mrs. Owen Kildare also being interested. The latter's Radiovoxes, WFBH, Hotel Majestic, are original with her, featuring excellent artists.

BARONESS VON KLENNER'S TRAVELS

Frequent cards and longer messages are received from Baroness Von Klenner, president of the National Opera Club, now on a trip around the world. Mesdames Albion Brindley, Shattuck and Sandell, members of the N. O. C., entertained her in Los Angeles, and Allen Dunning and Major Banks met her in San Francisco. "One of the great pleasures of the voyage has been my daily association with our club members, Mrs. Grenbach and Mrs. Schmiedel," writes Mme. von Klenner.

DICKINSON'S CHRISTMAS MUSIC

The eminent solo quartet, chorus choir, and specially engaged violin, cello and harp soloists, united in the Christmas music at the Brick Church, December 20. Instrumental

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numbers included A Little Melody by the pastor, Dr. Merrill; March of the Magi (Liszt), etc. Anthems by Bach and Pergolesi, with traditional carols of European countries, made up two interesting programs, presented by Dr. Dickinson.

GRAND OPERA SOCIETY HEARD

Zilpha Barnes Wood conducted performances of Martha, December 16, at P. S., East 42nd street, New York; December 15, the same in condensed form, per radio WRNY, and December 9 at Welfare Island.

KNIFFIN VIOLIN RECITAL

Hazel Kniffin, violinist, gave an informal recital at a Flatbush residence, Brooklyn, N. Y., December 10, playing works mostly by modern composers.

RECHLIN PRESENTED WITH PURSE

Edward Rechlin received a purse filled with gold on December 13, presented to him by the Immanuel Lutheran Church, Lexington Avenue, New York, commemorating the completion of his twentieth year of service as organist and director of the choir. He has just returned from a six weeks' tour through the west, giving Bach recitals in Lutheran churches.

Gitta Gradova on Time

Determined to make her scheduled appearance in concert at Quebec on time, Gitta Gradova, young American pianist, overcame well night insuperable obstacles and played her recital with enormous success, it was revealed upon the return of the resourceful young musician to New York recently.

Her train arriving in Montreal four hours late, owing to locomotive trouble, Miss Gradova would not be dissuaded that it was possible to get to Quebec for her concert that night. It was one-thirty in the afternoon and there was no train until five o'clock, too late to make the concert. The only thing to do was to hire a taxi, and this she did, a distance of two-hundred miles in seven hours. It was eight-thirty when she arrived and time for the concert. No time to eat or dress, but she went on and played her recital, receiving a great ovation and playing five encores.

Miss Gradova is not the kind of a young woman who cancels engagements. She always shows up, even if it takes superhuman efforts to do it.

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WILLIAM MURDOCH IS INTERVIEWED IN LONDON

LONDON.—William Murdoch, who is appearing in two recitals in New York, on December 27 and January 7 next, and will also be heard in Boston on December 29, recently enjoyed a most successful tour of Europe which included visits to Holland, Germany and Sweden, and tells me that he is looking forward with great interest to returning to America, which country he has not visited since early in 1914. At that time he played at fifty-five concerts, touring throughout the United States and Canada.

"I like the Americans," said Mr. Murdoch, "and I like the way they go about things. Music is an organized affair on the other side, not the spasmodic business that it is in this country; and as for their golf-courses—I am just looking forward to the time when I shall be able to play on some of them, as there were so few when I was there before, and I have heard so much about them ever since."

From all this it will be understood that Mr. Murdoch is a sportsman as well as a musician, and indeed he plays practically every athletic game that there is to play, as well as being an enthusiastic otologist.

Mr. Murdoch, who was born in Australia, then went on to tell how he was originally destined to be a lawyer, but won a scholarship when at the Melbourne University for

the Royal College of Music, London, which proved to be the deciding factor in his choice of career.

One of the most popular pianists in this country, Mr. Murdoch has many engagements to fulfill on his return from America, after which he hopes to go back to Germany to play with the Berlin Philharmonic under Furt-

extremely powerful and sonorous tenor voice, which negotiates the entire range of Carmen with perfect ease and without loss of dramatic intensity in lower passages. He enters into the spirit of the dramatic tragedy with a fine display of histrionic ability." And the New Haven Journal found that "De Muro's impassioned rendition of the Flower Song was gorgeous in its emotional and tonal intensity."

Recital by La Forge-Berumen Pupils

Frank La Forge, assisted by a group of artist pupils gave a concert at the Derby M. E. Church, at Derby, Conn., on December 4. Gil Valeriano, Spanish tenor, opened the program with a group of German songs. He sang with a full understanding of his art and with fine diction. His voice is smooth and pleasing and is constantly improving. Frances Fattmann, whose excellent dramatic soprano voice has been heard frequently of late, sang the Pace, pace aria from La Forza del Destino. Her rendition was delightful and the applause was loud and prolonged. Jane Upperman, coloratura soprano, appeared next and sang with skill a group of songs including Come Unto These Yellow Sands by La Forge. Frank La Forge played a group of his own compositions in a manner characteristic of all his work. The numbers were Romance and Valse de Concert. He responded to the appreciative applause with the Concert Etude by Booth. Then followed a group of La Forge songs sung by Mathilda Flinn, soprano. This group consisted of new songs composed by Mr. La Forge while on his vacation this past summer. Miss Flinn presented them in fine style. The compositions were Sleep Song, Song of Love, Dreams of Thee and Hills. Mr. Valeriano appeared a second time and sang a group of Spanish songs and he sang them as only a Spaniard can. The concluding number was Storielle del Bosco Viennese by Strauss-La Forge sung by Miss Upperman. Mr. La Forge played all the accompaniments in his usual faultless manner.

Edward Johnson in Concert and Opera

Edward Johnson, tenor of the Metropolitan Opera Company, is one of the American artists who journeyed to Europe to develop their talents. After making quite a reputation in the United States and Canada in his later teens, he quietly left for Florence, Italy, to study under Lombardo, the famous teacher who had developed Caruso. After two years under Lombardo, Mr. Johnson made his debut in Padova. He translated his name into Italian in response to the demands of the Italian public, and for seven years he sang in Italy under the name of Eduardo Di Giovanni, gaining training and experience in the service of provincial opera companies to which no parallel exists in this country.

After his return to America, where he has since sung in concert in almost every city of the United States, Mr. Johnson soon joined the Metropolitan Opera Company. This season, Mr. Johnson, created the role of Licinio in the revival of the age-old opera of Spontini, La Vestale, and has been starring in his famous roles of Romeo and Pelleas. He will remain in New York for his Metropolitan performances until February 18, when he starts on a long and busy three-months' transcontinental concert-tour from the Atlantic to the Pacific and back, singing operatic excerpts with Joan Ruth, soprano of the Metropolitan Opera Company.



WILLIAM MURDOCH
after a strenuous game of tennis, and motoring.

wängler, proceeding to fulfill subsequent engagements in Holland and Sweden. He sails for America on December 16, on the same boat that takes Mme. Frieda Hempel and Mosewitsch, and is anticipating his visit with keen pleasure and interest. G. C.

De Muro Scores in Carmen

In a recent performance of Bizet's masterpiece at New Haven, Conn., Bernardo De Muro, tenor, who has been in this country only since last May and during his stay here has been associated with the Manhattan Opera, made his usual great success, as testified by the following criticisms: The New Haven Evening Register said: "De Muro has an

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